

K S O R

# Guide

TO THE ARTS  
SEPTEMBER 1985



SUDDENLY the Fish of his Dreams burst out of the woods behind him. © S. Gullikson

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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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# Guide

TO THE ARTS  
SEPTEMBER 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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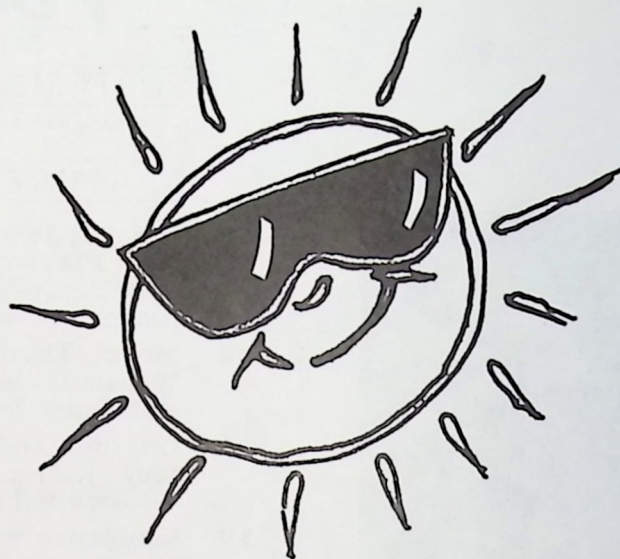
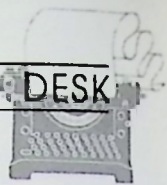
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## FROM THE DIRECTOR'S DESK



## Summer at KSOR

Traditionally, the summer months are quieter ones at KSOR. Our staff generally tries to schedule vacations then to avoid being gone during other times of the year when we have marathons and teaching responsibilities. But it's also a more difficult time since our more talented students will have been graduated or perhaps moved away from Ashland. So, during the summer, our continuing professional staff is more frequently heard covering air shifts normally staffed by students.

This summer is no exception. Our student manager (that is, manager of our other student staff members), Michael Gantenbein, was graduated in June. Michael covered innumerable air shifts when other students could not, hosted weekend *Ante Meridian* programs, and helped to train other students. He spent over two years with KSOR in these capacities and worked with great dedication and enthusiasm. We wish him well in the future and miss him greatly during that inevitable transition period when a staff member leaves. Melissa Harper is Michael's replacement as student manager this summer.



A bright spot in John Steffen's departure from our folk music Sunday program has been Brian Freeman's willingness to take over the Sunday night spot. Brian's relationship with KSOR goes back to the time KSOR was broadcasting the *Live From the Vintage Inn* folk series on which he was a frequent performer. Brian subsequently appeared on numerous other KSOR folk music programs, and has been an important element of the several Community Radio Parties we have broadcast in cooperation with the Ashland Folk Music Club. He's not only a fine musician but has a broad knowledge of folk music that we're happy to now be able to share with listeners each Sunday evening.

In one sense the summer months are our busiest time. The summer music festivals make for a busy season of remote recordings for delayed broadcast. This summer Jan Weller has recorded the Medford Centennial Concerts in the Park, including performances by the Rogue Opera, the Rogue Valley Chorale and the Robin Lawson Quintet. Jan also has covered the Oregon Shakespearean Festival Early Music Concerts, including performances by distinguished OSFA alumni like Harlan Hokin, Mack and Sarah Ramsey, and Laurie Monahan and Ensemble P.A.N.

Jan and John Baxter covered the Britt Bluegrass Festival and Tom Olbrich covered the Britt Jazz and Classical Festivals. And in July, Tom spent a week in Coos Bay recording the Oregon Coast Music Festival.

All of these recordings are now being post-produced for broadcast during the fall and winter months.

And for the tenth season, we have presented the Ashland City Band concerts, hosted by Dennis Sherwood. Lars Svendsgaard and Randy Flick have produced those live broadcasts that we know so many of our listeners enjoy.

Program director John Baxter has been occupied identifying and scheduling new program offerings to begin in October. And all of our department heads have spent considerable time working with me in developing a balanced budget for our year's operations.

So the supposedly quiet of the summer months may be somewhat deceptive. We think we have another year's radio offerings scheduled that you'll enjoy. And we have one or two surprises in the wings as well. More about those in coming months.

**Ronald Kramer**  
**Director of Broadcast Activities**

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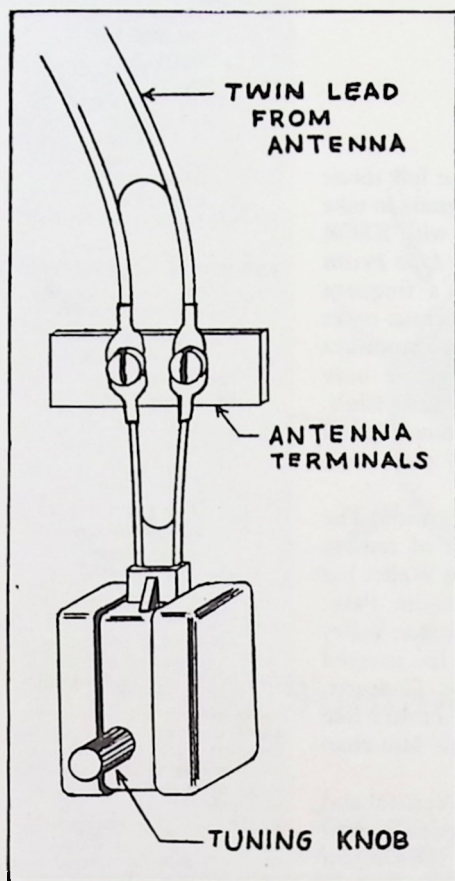
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88.3 Mt. Shasta/Dunsmuir/McCloud  
88.5 Coquille  
88.5 D. Indian-Emigrant Lk  
88.7 Camas Valley  
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89.1 Gasquet  
89.1 La Pine, Beaver Marsb  
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90.1 Lakeview  
90.5 Klamath Falls  
90.5 Port Orford  
90.5 Roseburg  
90.9 Illinois Valley  
91.1 Brookings  
91.3 Grants Pass  
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91.5 Gold Beach  
91.5 Yreka, Montague  
91.7 Bandon  
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## TECHNICAL NOTE



"There is another radio station coming through on KSOR's signal..." is now a frequent complaint. Most listeners to KSOR will not experience this problem, but for those who do, this type of interference is frustrating. This article will explain the problem and suggest a simple electronic device as a solution.

This interference, called overload interference, arises when another powerful FM radio station overpowers the signal from KSOR—usually a relatively weak signal from a translator or at a long distance from the main transmitter. KSOR's translators operate at a maximum of 10 watts power, and in many communities compete with FM radio stations operating at power levels of many thousands of watts. There is no exact formula to predict which locations will experience overload; and any radio, from simple and inexpensive to very expensive and sophisticated, can be affected. The overload can result from another station broadcasting at any point on the dial, even the far end of the dial from where KSOR is received.

We do find that overload problems occur at greater distances from transmitters having greater power. For example, in Yreka we have received overload reports only a few blocks away from KYRE

### Overload Interference:

**The problem of hearing another radio station when you listen to KSOR**

**By John Patton, Technical Director**

operating at 3,000 watts of power. But in the Cave Junction area, overload has been reported several miles from the KBGG transmitter which operates at 100,000 watts of power.

The operation of broadcast stations, including the high power FM station, is authorized by license from the Federal Communications Commission (FCC).



While FCC rules protect radio station signals from interference by another station within the signal pattern of its *main* transmitter, the FCC rules do not afford protection from overload interference to translator signals or to signals a long distance from the main transmitter. Listeners have often directed blame at the interfering station, but in investigating numerous complaints, with the use of specialized electronic test equipment, I found that each interfering station was operating legally and correctly within the terms of its FCC license. In each instance, the problem was *receiver overload*. Fortunately, there are steps most listeners can take to eliminate the receiver overload and achieve clear reception of KSOR.

### A Solution

When the reports of overload interference increased substantially, we began efforts to locate a suitable, reasonably priced and readily available electronic filter. The item I recommend is called an FM TRAP. It "traps" the interfering radio signal and significantly reduces it to permit a clear reception of KSOR's signal.

The FM TRAP cannot be used on every radio and cannot be guaranteed to solve every overload interference problem. The FM TRAP works only on FM radios that have connections for an external antenna. Two screw terminals are usually located on the back of the radio and labeled "300 OHM" or "FM." The FM TRAP is a small device that connects to the antenna terminals of the radio along with the "twin-lead" from the antenna. It will work with either a dipole antenna or a roof-top antenna. (A roof-top antenna with a preamplifier, or a receiver with coaxial cable input, pose special problems. Call or write to me to discuss these cases.)

Radios with a built-in antenna or a "rabbit ear" antenna will not be able to use the FM TRAP. We cannot recommend a solution to the receiver overload problem on these types of radios.

### Cable Systems

If a radio is picking up KSOR through a TV cable system, the FM TRAP must not be used. Its use can cause technical complications for the cable TV signals and can result in the cable installation operating in violation of FCC rules. If you have a recep-

tion problem through the cable, call your local cable company service department.

### FM TRAP Available

There are several FM TRAPS on the market. We chose the Jerrold RFT-300 for its low cost and its ability to be adjusted by anyone and without special tools. The unit can be ordered from your local TV dealer. Retail price is \$7.06 (ask about shipping and handling charges).

The Jerrold RFT-300 may also be ordered from KSOR for \$10. This includes instruction sheets, postage and handling. If the interfering radio station is identified along with the order, we will adjust the FM TRAP to "trap" that station's frequency. With this pre-adjustment, only minor adjustment will be needed after the trap is installed. To purchase the FM TRAP from KSOR send a \$10 check to:

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### Reprint Available

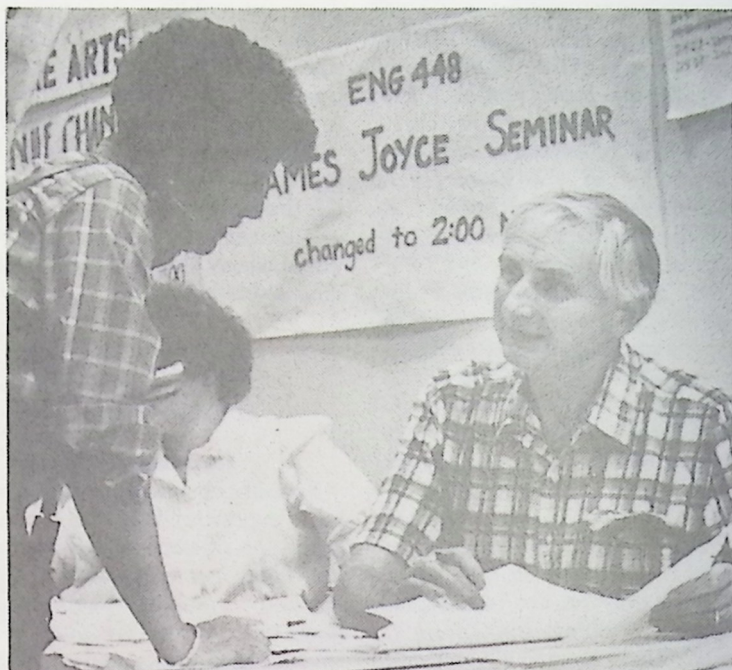
Several other reception problems have been experienced by KSOR listeners. A discussion of some of these problems and solutions was published in an article, "Sound...Translator Reception," in the May 1982 *KSOR Guide*. To obtain a reprint of the article, send your request with a stamped, self-addressed envelope to KSOR Technical Director, 1250 Siskiyou Blvd., Ashland, OR 97520.

### HIGH POWER FM BROADCAST STATIONS IN KSOR SIGNAL AREA

July 1983

Communities	Call Sign	Frequency MHz	Power Watts	Hrs. of Operation
Cave Junction, Kerby, Selma	KBGG	102.7	100,000	5AM to 1 AM
Gold Hill, Rogue River	KRWQ KBOY	100.3 95.7	30,000 100,000	24 hours 24 hours
Grants Pass	KFMJ	96.9	25,000	24 hours
Klamath Falls	KJSN KAGO KKRB	92.5 99.5 106.9	30,000 26,500 43,000	5AM to Midnight 5AM to 1AM 5:30AM to 1AM (sometimes 2AM)
Medford, Central Pt., Phoenix, Talent, Ashland	KCMX	101.9	31,500	24 hours
Yreka	KYRE	97.7	3,000	5AM to Midnight

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**Noah Adams:**  
Marking the Perfect 10

It's been ten years, 7,000 interviews and involvement in some 50,000 stories. But it's not the numbers that are important to Noah Adams, co-host of National Public Radio's award-winning newsmagazine *All Things Considered*, as he marks his tenth anniversary with the network in September.

A conscientious journalist, Adams also isn't one to carve notches on his belt for each accolade, and there have been many, including the Prix Italia and the Alfred I. duPont-Columbia University Award. Nor is he one to glibly tote up a "ten best" list.

Adams is preoccupied with the present—with today's program—and "telling the story, making it interesting, and having to be right." Above all, the last point.

Memory yields a bit, however, when he surveys the jumble of clippings, books and tape reels that crowd his office. Some recollections are poignant, like that of the prize-winning 1981 documentary, "Father Cares: The Last of Jonestown," or his story on the plight of the Oglala Sioux, prompted by a newspaper obituary of Indian activist Joanne Yellow Bird. Others are gentle, like the common-sense speech of an old Appalachian community organizer. The voices in these stories are the accents of America "talking about itself," he says.

Adams has spent a great deal of time listening to America firsthand. He does not have a traditional news background; rather, his experience includes stints in production work, advertising, car sales and commercial radio. He settled down at public radio in 1971, first at WBKY in Lexington, Kentucky, then four years later at NPR's Washington headquarters. According to Adams, this reservoir of raw experience provides the stimulus for the questions that he asks on the listeners' behalf.

Adams prefers to cover stories where they occur, taking every opportunity to leave Washington. Once on the road, he says he is "always amazed at what's going on in the country—wonderful people doing extraordinary things well."

He remembers Myles Horton, founder of the Highlander Center in New Market, Tennessee; Adams recalls the advice of this veteran community organizer, "The people who have the problems are the people who have the answers."

For a 1984 story on the 20-year-old war on poverty, begun by the Johnson Administration, Adams explored the program's successes and failures. While on the story, he discovered an Ohio woman

**(continued on page 40)**

## Off Broadway in Ashland: The New Playwrights' Theatre



Bradford O'Neil and Ruth Wire

by Alice Daya

The New Playwrights' Theater of Ashland doesn't play it safe, according to its artistic director, Bradford O'Neil. A glance at past productions confirms his assertion. During their spring and summer season, NPT produced eight plays comprising a strongly varied repertoire, including high-powered drama, family shows, and an adults-only "visual presentation." Before the next year begins, NPT will have produced more plays in repertory than any theater in Oregon in the past twelve months, a daring attempt by a small, new, non-profit theater to give maximum exposure to the work of new playwrights.

NPT has already come a long way from its beginnings in 1982, when it was first

formed as a playwrights' workshop that met around Ruth Wire's kitchen table. Wire, now producer at NPT, placed an ad in the newspaper; among the four playwrights who showed up for the first meeting was then seventeen-year-old Bradford O'Neil. Their first production was O'Neil's *Breath in Your Ear* at the Vintage Inn in Ashland. "We had to line the audience up with ropes," says Wire. "It was like Tuesday night at the Varsity." That first success encouraged the group to go on to produce four more plays at four month intervals, all at different locations in Ashland. Among these was Wire's *There's a Lion in My Bed*.

Now located at 295 East Main in



Ashland, NPT possesses one of the most intimate "black box" theaters in the area, as well as a costume/set room and "green room." The office space and lobby are currently undergoing renovation. At thirty seats, the theater is smaller than O'Neil would like, but its size does have some advantages. "You can see a bad actor or a wrong movement in this theater," comments O'Neil. "You can see if someone is trying to fool you. Here the actors have to be able to pull you in."

*The Ringleader*, O'Neil's contribution to this year's spring and summer season, amply demonstrates the necessity for authentic performances. *The Ringleader* examines the volcanic encounter of a vulnerable bus station clerk and a circus girl looking for revenge. Unfolding in a Louisiana bus station, the play's surrealistic setting and nightmarish quality contrasts with the powerful emotional realities conveyed through strong performances by O'Neil as the anorexic clerk and Brenda

Hall as his antagonist. "People say that I must have had a horrible childhood in order to write about such things," O'Neil says of his play, "but I just perceive the world a little differently." Part of O'Neil's technique as director is to stress the separation of actor from observer; using makeup, his actors achieve a pallor that emphasizes their unreality. In *The Ringleader*, this pallor lends a dreamlike quality that estranges the characters from the audience.

Also among the successes of the spring and summer season are Ruth Wire's *Love Among the Grownups*, a retrospect on relationships during the 70's, and Benjamin Taylor's *Just Like Sisters*, an acid satire on the hypocrisy of beauty pageants that has caught the eye of officials at HBO.

*Pictures*, an adults-only satire on America, is geared for the eighteen to twenty-five year old crowd. Arranged like a sequence of MTV videos, complete with contemporary music, *Pictures* turned out



Photos by Helga Jane Molley

Carrie Smith and Martin Hogen in *Love Among the Grownups*

to be much more controversial than NPT predicted. It was originally performed as a benefit, and it appealed to the NPT company because it allowed them to work together as an ensemble, rather than in the usually small cast of other NPT plays. Attendance at *Pictures* has been good, "but it's a culture shock for people in this area," according to O'Neil. "If they take it too seriously, then shame on them."

Although attendance has increased overall in the past year, not every play at NPT achieves the same box office success; two plays of the original eight this season were taken out. "There are hundreds of good plays out there," O'Neil asserts. "The only way we're going to find them is to produce many plays—including some bad ones." Why only new plays? O'Neil explains: "Even the classics had to start somewhere. *King Lear* had to start somewhere. We have to make some mistakes so that great plays can be discovered. We're geared toward giving the audience a professional product, an intense, angry, beautiful, exciting theater experience. You may hate the play, but you'll say it was well acted."

For NPT's original productions, many of the actors were drawn from community theater groups or cast without previous acting experience. A few, like Jim Martin and Robert Chase (appearing this season in *Alaska Fire*), are professionals, overqualified for working in a preprofessional theater like NPT. On the whole, Wire and O'Neil have been very happy with their actors, but for next season they are auditioning out-of-state.

"We're a non-equity professional theater," says O'Neil. "We're probably the most severe training company for actors." Now oriented toward acquiring a diverse acting company and developing the career actor, NPT is looking for people who can make a strong commitment.

"Career actors have a different attitude than people who look at acting as recreation," explains Ruth Wire. "Career actors are living it twenty-four hours a day. When we have to have a rehearsal at midnight, they're there—no complaints, no temperament. Professional is a word that Bradford uses a lot, and I'm beginning to understand its meaning in theater." Besides



Brenda Hall & Richard McCartney in  
*The Ring Leader*

rigorous rehearsal schedules, NPT includes, as part of its training for actors, audition workshops given by O'Neil. These sessions are aimed at helping actors select pieces and prepare them for auditions. As a pre-professional theater, NPT expects its actors to go on to ACT in San Francisco or the Oregon Shakespearean Festival. "We train them tough here," says Wire, "so it will be easy when they go over there." So far the response from other theaters has been good; directors at the Shakespearean Festival have been impressed with the quality of actors coming from NPT.

As committed to promoting new playwrights as they are to preparing new actors, NPT offered its first playwrights' contest in 1984, funded by one of the two grants NPT has received from the Carpenter foundation. The winner of the contest was Sandra Fenichelasher's *The Grand Canyon*. NPT continues to receive new scripts all the time, and plans are underway to produce eight more new plays for the Fall and Winter. The official opening for the next series of plays is October 15, but previews begin on October 8. Among the plays to be produced this season are *Boats* and *Tennessee in the Summer*, the latter a biographical play about Tennessee



Williams, both written by Joe Besecker; Jack Gilhooley's *Shirley Basin*, about a trailer town in Wyoming; *Above the Buckhorn* by Steven Lankford, and *The Michael and Paula Show* by James Childs. After closing December 14, two of the plays will be held over until Christmas. "A theater our size doesn't have the right or the capability to produce as many plays as we do in repertory," declares O'Neil. "We don't have the funds to do it, but we do it anyway."

As artistic director, O'Neil directed all of NPT's productions this past season, but he knows theater from nearly every other perspective as well. O'Neil has studied at The American Academy of Dramatic Arts and has performed in Oregon Shakespearean Festival productions, but acting is definitely not one of O'Neil's favorite activities. "Acting is enormously difficult—especially without proper financial remuneration," he observes. "Personally I despise it. It makes me violently ill."

Fortunately, O'Neil is already a prolific playwright with twenty-five plays to his credit. Seven of these have been produced at NPT, and his *Outside Lingerte* is being produced this summer in New Brunswick, New Jersey.

His involvement as artistic director at NPT has been demanding: "It was ridiculous to assume that I could direct eight plays last season—but it had to be done, and I'm making an investment in my own future." He's looking forward to sharing the job of directing NPT productions with other directors this season. Martin Hogan is joining the company as associate director.

O'Neil's relationship with Wire began on the solid footing of mutual professional respect. Wire recalls, "It was apparent right away that he was extremely talented. His youth bothered me a bit at first. The youth and middle age thing gets in the way sometimes—I often remind people of their mothers." In spite of their liking for each other's work, Wire and O'Neil don't always agree on business matters: "We've had run-ins about little things like attitude and policy. Although Bradford is doing wonderful things, I would do things

(continued on page 41)

## "A New Voice To Be Listened For..."

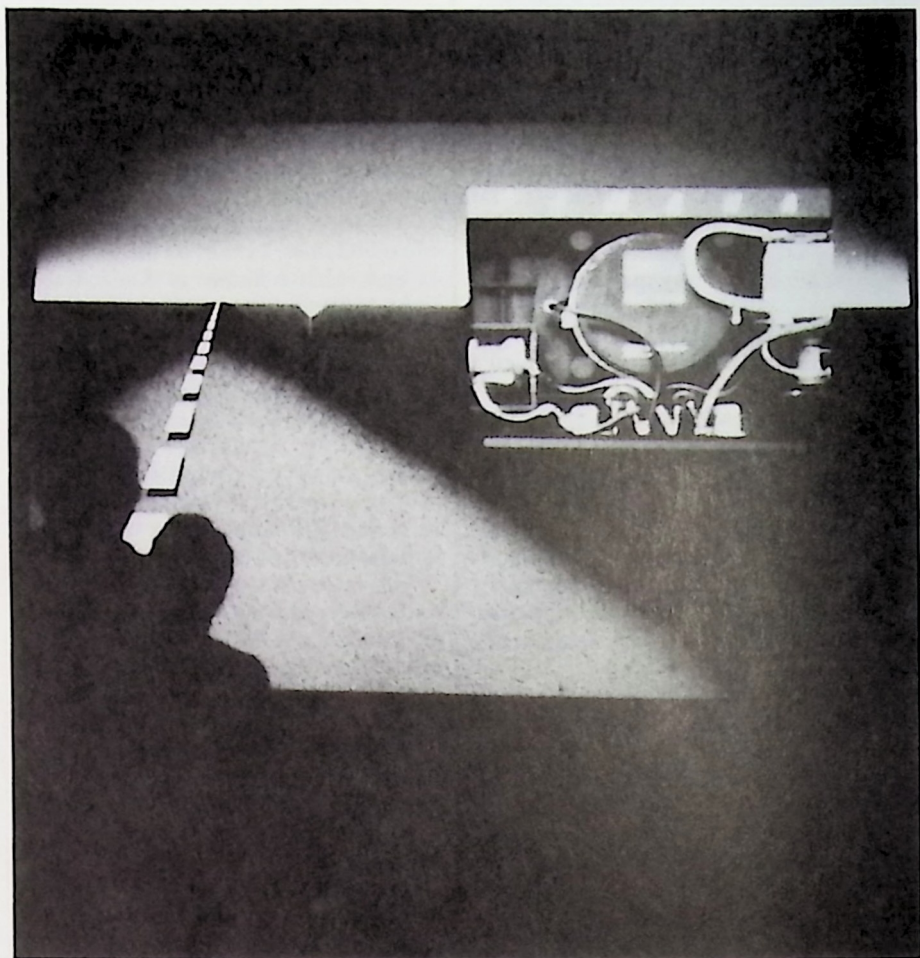
by T.H. McCulloh

There is a small sign over a doorway on Ashland's main street which reads simply "New Playwrights' Theatre." In a small room on the second floor, 25 seats on risers at one end, what is known in Ashland as "off-Shakespeare theatre" unfolds for the hungry theatregoer. NPT produces only new plays, not only those by its artistic director, Bradford O'Neil, but also by playwrights from across the country. It is a bold experiment by the young O'Neil, with a repertory of full-length plays currently running, to be followed this winter by a repertory of premiering one-acts.

The special midnight performance attended was of O'Neil's *The Ring Leader*, directed with fire by the author. Taking place in a Louisiana bus station, *Ring Leader* unrelentingly describes the devastating effect of a circus girl, on the prowl for the sharp-shooter who shot her eye out, on a masochistic clerk who only wants to be left alone with his unhappiness. With Brenda Hall strong as the girl and O'Neil proving he is also an actor of insight, the play, for its few flaws, indicates this is a new voice to be listened for in the years ahead. O'Neil has his own company, solidly supported by Ashland's theatrical and civic powers that be, his writing embraces a freshness and intuitive character sense, and he can act. O'Neil will be 21 this coming September. Watch for him.

T.H. McCulloh is a critic for "Drama-Logue" of Los Angeles.  
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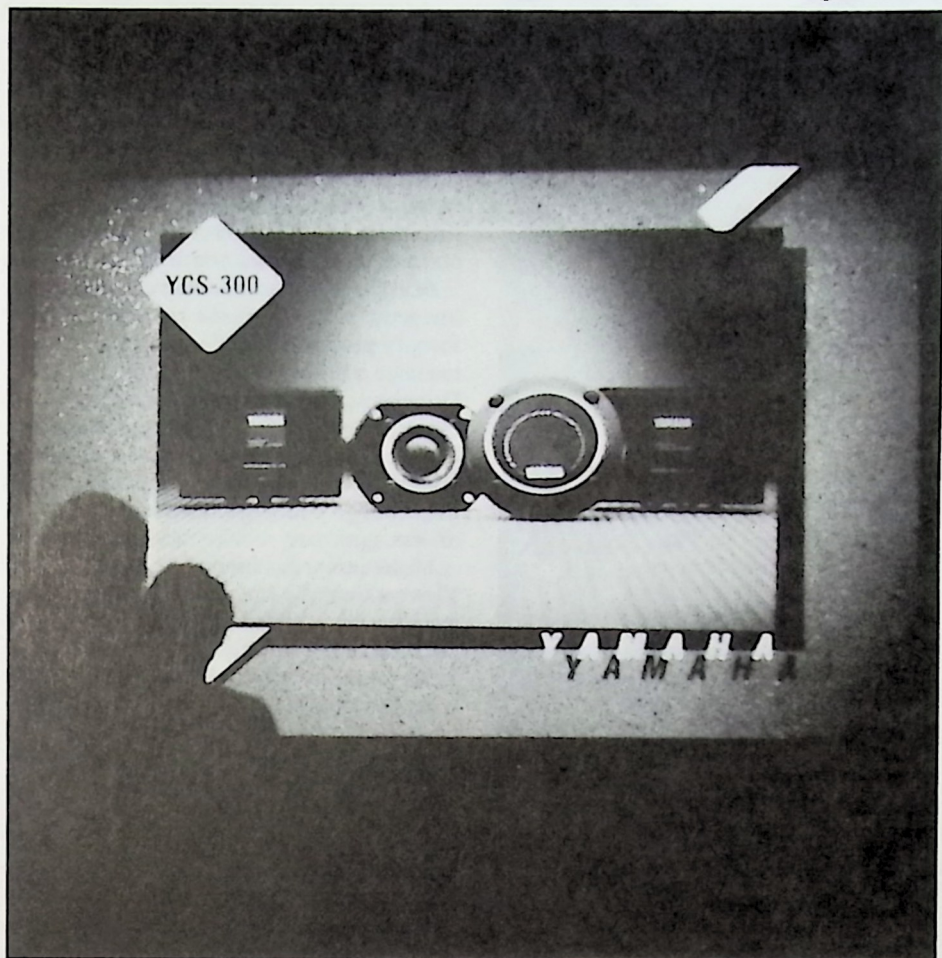
# *More Than*



*Show Projection*



# *Meets The Eye*



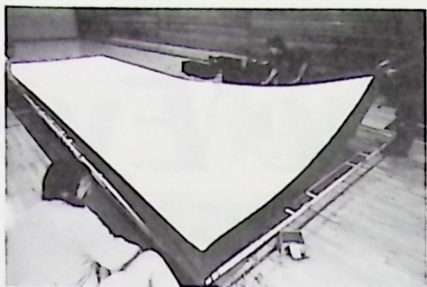
*Show Projection*

**by William G. Macdonald**

Setting up a multi-image show reminds one of staging a rock concert. Mumbling technicians scurry around connecting a plethora of electrical cords. Banks of slide projectors stare toward a huge panaramic screen. Dozens of black boxes, tape recorders, amplifiers, preamplifiers,

equalizers, speakers, control boards and God knows what else complete the electronic morass.

Multi-image producers seem willing to endure the arduous task even if a show lasts a mere three minutes. While this preparation goes unnoticed by viewers, they find



*30' Screen (top)*

*An equipment display (center)*

*Photo exhibit (bottom)*

the medium uniquely powerful. Multi-image producers point out that each minute of their brand of audio visual pizzazz is equivalent to ten minutes of motion picture footage. Diehards of either persuasion might argue the point.

In 1982, after five years of enthusiastic multi-image involvement at work, Shirley Bridgham, media specialist at Southwestern Oregon Community College in Coos Bay, organized the 1st Annual Multi-Image Festival. To her surprise and delight, twenty-nine producers responded. Each year hence, thirty to forty entrants, ranging from 2-projector, single-screen simplicity to 15-projector, three-screen dazzle, have attended.

Bridgham became involved in multi-image in 1977 when she teamed up with forestry professor Bob Cooper who wanted to create a historical statement about David Douglas. Their show, a six-projector 20-minute statement has been shown to 25,000 Oregonians, Bridgham estimates. It doesn't sound like many until you realize the average audience has numbered 50 or less.

Multi-image is, by nature, compelling. Viewers describe their favorite shows with reactions like: "touched...the soul," "had me in tears," "experienced sheer joy...", "extraordinary effects," "transported me to another world." Its natural ability to seize and hold each image, for a flash or a long glance, can powerfully grip the audience. It can also drive them out of their seats with boredom. One producer likened twenty minutes of multi-image to three hours of film. A five-minute show can leave a viewer feeling full and satisfied. Longer shows, unless they are very well done, tend to overwhelm or tire the audience.

Technically cumbersome and expensive, the medium finds its greatest application in corporate public relations. It spices up new products at trade shows or splashes a dazzling message to fair-goers. Multi-imagery tends to make an event out of its message. Church and non-profit organizations utilize this quality to invoke their idealism. However, it sometimes backfires. During one festival, a meek minister presented a show that lasted nearly 40 minutes and had many viewers groaning



aloud or walking out to the lobby. A multi-image version of the long-winded sermon in a hot church!

Multi-imagery has a useful niche in education. The short but lasting imprint of each image seems to sink deeper into a student's memory compared to a movie film version. But without talented producers like Bridgham, an institution is likely to bypass the opportunity.

The medium has attracted a small but dedicated following of artists. Multi-image's special combination of dissolving pictures coupled with sound tracks ranging from poetry to Buddhist chants, wildlife sounds to original jazz compositions can add up to one-of-a-kind experience. Husband and wife adventurers Gary Grimm and Katy Flanagan call their productions "Mountain Visions." They try to bring the audience some of the intense splendor of their wilderness experiences, feelings surpassed only by actually being there. Other artists, like Dennis Wianko of Portland, seem to live in their multi-image world, communicating esoteric messages akin to impressionistic paintings. Still others, like photographer Gary Braash, take on a special slice of history or nature and deliver it with such finesse that you shelve it in your memory among your favorite visual experiences.

The sound track of a show gives multi-image a skeleton key to your feelings. Without sound, the dancing images are much like watching silent television. Lindsey McGill, co-founder of Spectrum Studios in Portland, gives the sound track first billing. "It makes or breaks a show," he says. He also points out that the sound track needn't be complicated or tricky. "It just has to fit." Lindsay has helped sponsor the festivals in Coos Bay with technical assistance and equipment.

While some of the festival's entries have been institutional or corporate messages, there have been many surprises: a college production of Eugene O'Neil's life; a poignant statement about a mother's death; a glimpse of the special history of Aurora, Oregon; a contemporary view of Chehalis, Washington; a humorous interpretation of a popular song; the special botanical attributes of the Kalmiopsis Wilderness; an old man's retrospective of life's meaning.

It's easy enough to get caught up in multi-image's magnetism, especially when the subject strikes a chord inside you. The most skillful producers lead you deep into their story tugging you along by your eyes and ears. Usually, after the first few seconds, you become like a surfer who falls into the wave's powerful grip and must wait until it releases you.

This year's festival will depart from its three predecessors by being juried. Show judging, which begins on Thursday, September 5, may be attended by the public. Interested persons can purchase a pass admitting them to each day's judging. Final selections by the panel judges will be shown on Saturday, September 7, at 7 pm.

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#### **4th Annual South Coast Multi-Image Festival**

##### **Thursday, September 5**

9am-5pm Workshop: Produce Your Own  
Show from Start to Finish  
David Knippel, Sight &  
Sound Alliance, Portland

##### **Friday, September 6**

9am Exhibits open  
10am-5pm Show judging (open to public)  
7pm Show judging (open to public)

##### **Saturday, September 7**

9am Exhibits open  
10am Workshop: Graphic Art &  
Multi-Image  
Larry Johnson, Graphic,  
Portland  
10am Workshop: Scriptwriting  
Donna Matrazo, Scripts &  
Concepts, Portland  
Noon Winners Announced  
5pm Salmon Dinner (Reservations  
required)  
7pm Best of Festival Shows &  
Awards

**Prosper Hall  
Southwestern Oregon  
Community College  
Attention: Shirley Bridgham  
Coos Bay, OR 97420**

**(503) 888-2525, Ext 266**

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*William G. MacDonald is an advertising copywriter and photographer who resides in Coos Bay.*

# Coyotes and Noncoyotes

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by Mary Karsnia Friesen

"I think everyone should understand that the world is divided into two parts," says Little Rock, Arkansas, artist Sandra Gullikson, whose work will be featured at Hanson Howard Gallery in Ashland from September 14 through October 11. "There are coyotes," she maintains, "and there are noncoyotes!"

Gullikson's statement may seem a bit startling to those who are not yet familiar with her work; however, once one has been exposed to her drawings and greeting cards, it begins to make perfect sense. Since a milkbone-loving coyote bounded off her pen four years ago and began poking gentle fun at current human dilemmas, her work has attracted national attention with her greeting card series emerging as a national award winner in the Northwest Addy competition sponsored by the Seattle Advertising Federation. Her Coyote Lore card line is currently carried by well over 100 bookstores and card shops in the U.S. and Canada, after having only been in production for two years.

It is hardly surprising that Gullikson, who is a practitioner of Siddha Yoga and a former resident of La Grande, Oregon, should have been drawn to coyote, a favorite subject of much Native American mythology, to develop the themes of her

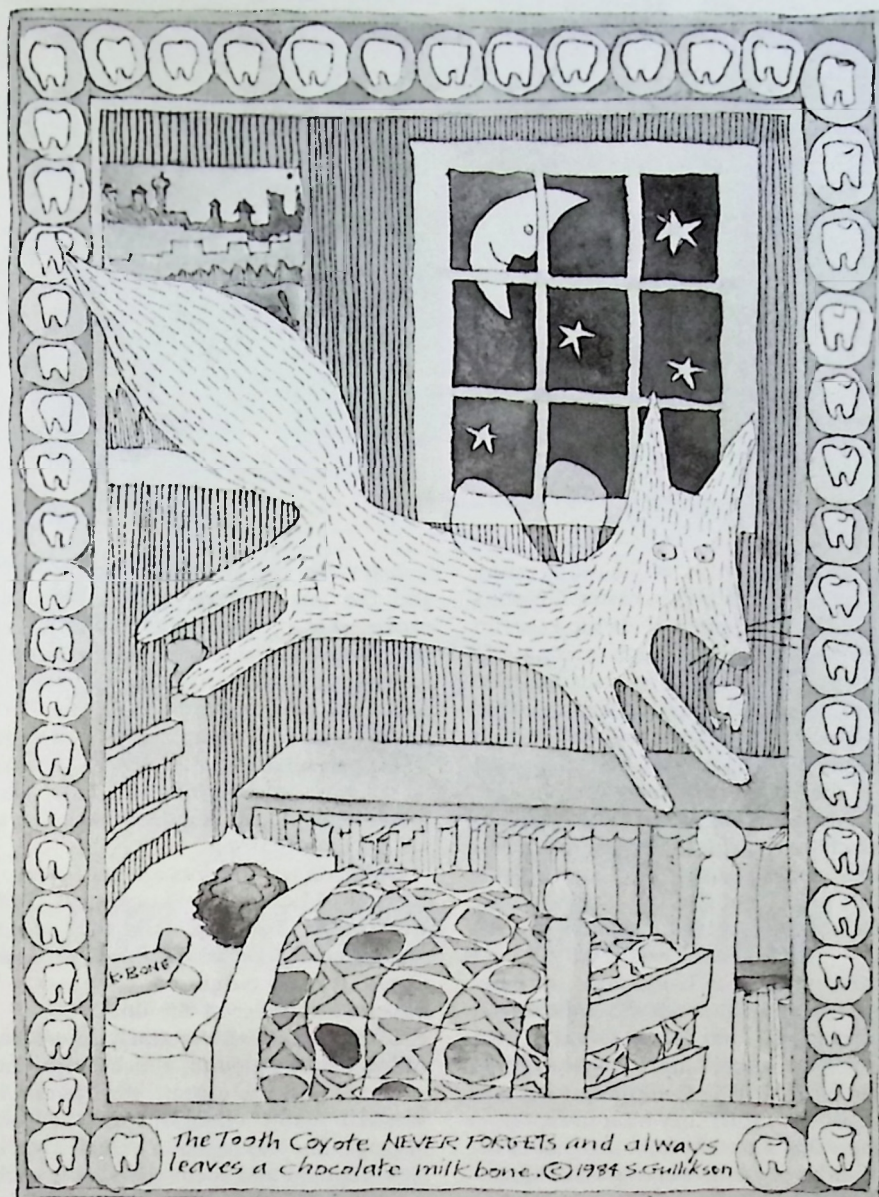
watercolors. When she and her family moved to La Grande in 1977, Gullikson began seeing coyotes everywhere she looked. With Yoga-inspired awareness of her internal and external world, she recognized that the intrusion of the coyote into her life signified something but it wasn't until the summer of 1981 that it became apparent just what part the coyote was to play in her life.

"Coyote scurried to the surface that summer," she reveals. She was attending a calligraphy retreat when the often-sighted varmint first began to make his intentions known. "I just picked up my pen one day and there he was," she says. "Every time I tried to work, out he came. I must have done well over a hundred coyote drawings while I was there. I just couldn't seem to stop." Gullikson explained that it was common practice among the calligraphers at the retreat to trade samples of calligraphy and everyone became so enchanted with the capers of the coyote that many of those first drawings were traded for calligraphy samples.

In regard to her work, Gullikson divulges that she is definitely not an "anguished artist type." Most of her time is spent being a business woman, she says, setting up and scheduling her shows and arranging for



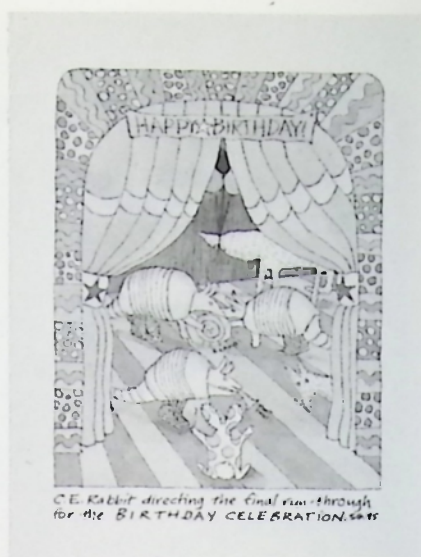
# THE TOOTH COYOTE



Original watercolor and text by Sandy Gullikson



*Original watercolor and text by Sandy Gullikson*



printing and distribution of the greeting card lines from her Clearwater Graphics studio. During these periods she keeps in touch with herself through meditation. Then, once every three or four months, everything that has been percolating in her right brain comes to the surface. At that point she picks up her pen and tries to get out of the way as her images come to life.

"I consider myself to be only a medium by which the drawings can bring themselves to life," she explains. "They just slip out. I don't plan them and I don't really have much control over what comes off the pen."

The captions for Gullikson's drawings and cards occur in much the same way as the drawings. "I sort of free-associate," she says. "The critters have a message to impart and I try to look at the drawings and be sensitive to what they want to express." She says that she really loves this part of her work and is currently working on a children's book in much the same way that she creates her drawings.

In accordance with the Siddha concept of Shakti, all of Gullikson's work is surrounded by images of the energy sources of the manifest universe. The sky, moon, sun, stars, rainbows, rocks, flowers and hearts add their power to her drawings.

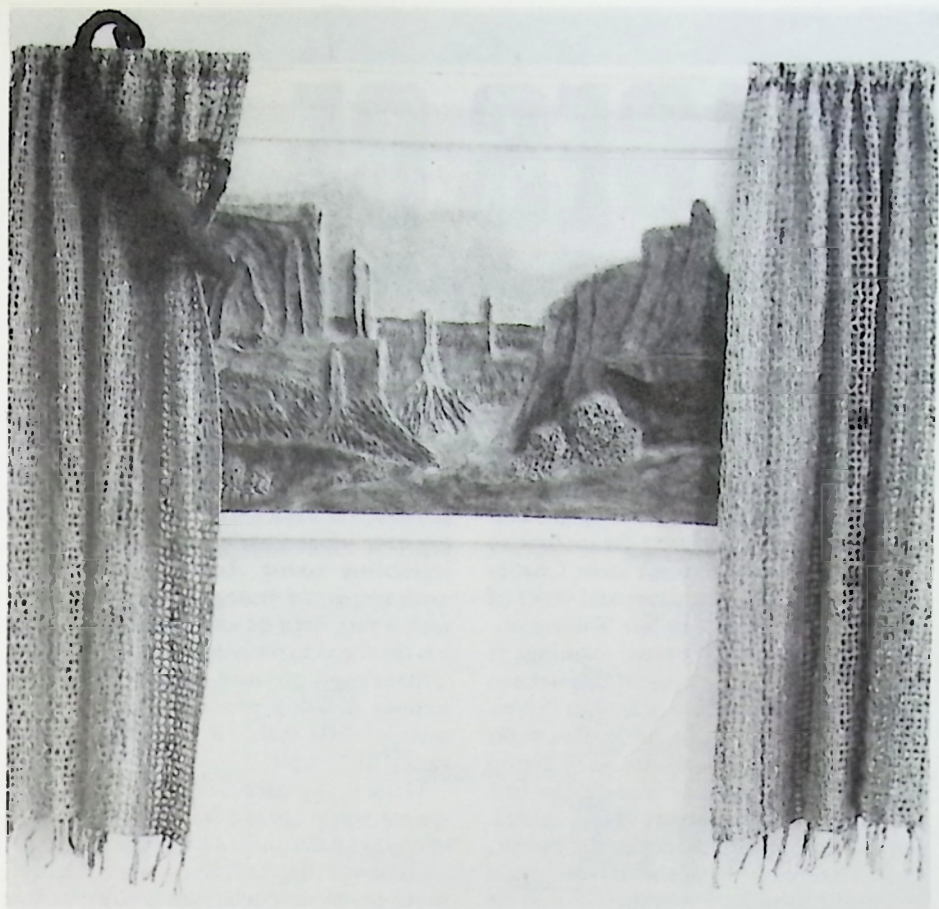
After the creative work is completed, and the images have come to life and expressed their messages, Gullikson begins the phase that she does have complete control of. In this phase she turns to her education, planning and adding the muted pastel colors that complete her drawings. "This part takes the most time," she says. "I am very logical during this phase, and spend hours calculating just what colors to use on each drawing."

Gullikson says she does one real "wacko" card a year. Last year's was captioned "Early Morning Ear Exercises" and showed two coyotes doing ear exercises. "For some reason, it really caught on," she says. "It was the best seller of the line."

Gullikson has an extremely interesting and varied background, which contributes to her ability to express the humor in Western man's obsessions and cultural baggage. She was raised in a small town in New England and spent the 1960's working in New York city, first as a caseworker and later, after having discovered a market for scientific illustrations, as a partner in a New York medical and technical graphic-arts laboratory. In 1968 she moved to Oregon and became a technical artist for the Oregon Regional Primate Research Center in Aloha.

**(continued on page 42)**





*Desert View - papier-mache and wool; 36" X 45" by Annie Dempsey*

## ***Sculpture With A New Look***

Annie Dempsey's unique and memorable multi-media sculpture will be displayed at Hanson Howard Gallery September 14 through October 11.

Dempsey's display of crocheted flamingo-type birds and whimsical patchwork pigs gives a strong indication of the progress the artist has made in mastering her intricate medium. Dempsey says that her first attempts to work in this medium produced soft-bodied pieces which strongly resembled stuffed animals, with the result that people tended to want to handle them. After much experimentation Dempsey conceived of pieces which were true to her original concept but were

constructed around a firm papier-mache base which tends to make them freestanding and more sturdy. "I think that people are taking the current work more seriously as sculpture," says Dempsey.

Dempsey explains that her work is not of a photo-impressionistic nature. "The sculptures are 'types' rather than representations of a particular breed of bird or animal," she says.

Whatever they are, Dempsey's multi-colored crocheted flamingos and enchanting patchwork pigs tend to be unforgettable.

Dempsey's crocheted sculpture "Five Birds on a Branch" was featured on the cover of the January 1983 *Guide*.

# IMAGES OF LIFE

by Sherry O'Sullivan

A major art event is coming to Medford, Oregon. Two internationally celebrated artists will have their works shown at On The Wall Gallery at 217 East Main Street. The simultaneous showing will open Tuesday, September 3, featuring the innovative and unusual works of black artist Charles Gaines, as well as a controversial series of South African portraits by Sue Williamson.

As well as having repeated showings at the most important gallery in the western hemisphere, the Leo Castelli Gallery in New York, Charles Gaines, 40, has had his works exhibited internationally. Based in Fresno since 1968, Gaines may well be the first black artist to show in any major gallery. Now having broken through that barrier, his works hang in some of the most important galleries in the nation and he claims international recognition.

Charles Gaines grew up in Newark, New Jersey. Son of a construction worker, Gaines was the first in his family to obtain a college degree. However, the education system in the 50s traditionally omitted to mention any black artists or other significant black role models.

"I didn't have any art idols...from the social culture, particularly those who were black," said Gaines. "When I was in school, we were told that there was no such thing as a black history. We didn't know there was any civilization in Africa...so there was no way to build up any idols that had to do with my race. My fourth grade teacher told my mother that I would be the first black artist in the world. She was trying to convince my mother to let me continue in art."

That kind of socially austere background

may have been a mitigating factor contributing to the absolute uniqueness of Gaines' work. Los Angeles gallery owner, Daniel Weinburg, said of Gaines as early as 1979, "It's the shared feeling—not just my own—that Charles is one of the most interesting young American artists. His work employs a strong intellectual system with a very defined and specific logic. He has managed to transcend the arid, cerebral 'system' and produce art that has an extremely pleasing pictorial format, and a presence that makes it appeal to a broad variety of people."

Gaines' approach to his art is a complex system which sprang from a combination of mathematics and Tantric Buddhist logic. The Tantric diagram, according to Gaines, shows the planets' relationship to each other based on mathematic computation. In short, a drawing with an intellectual idea. Gaines deals with the ephemeral nature of art in which the idea and the act of creation are more important than the art itself.

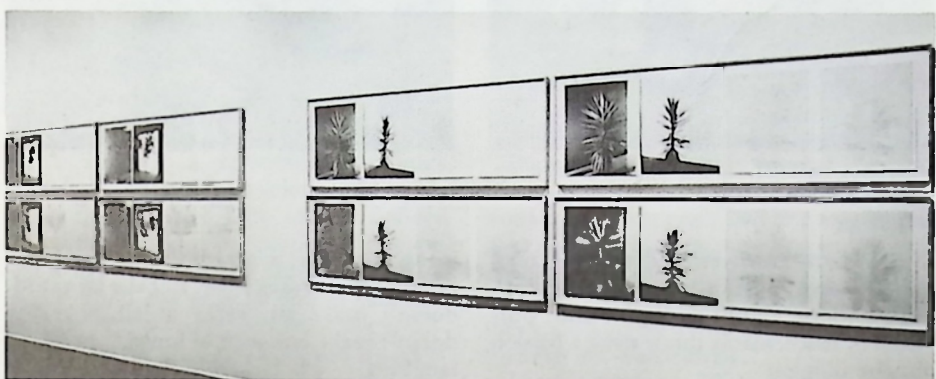
One of his most notable works, entitled "Regression Series," is a collection of four groups of seven drawings; tight, highly compressed graph-like patterns, making pictures that are austere, elegant and a bit mystical. A prestigious publisher of artists books in Chicago, Printed Matter, published the collection in 1979.

Of Gaines' work, *Art Forum Magazine* says, "'Regressions' refers to the formulas Gaines used to arrive at his abstractions, and to the images which, once transformed, recede from the center of the graphic plane into Constantin Brancusi/Isamu Noguchi-like formations. Gaines' formulas are essentially alchemical:





*Shadows II (Set 1), each panel 20" × 16"; 2 photographs, 2 ink on paper by Charles Gaines*



*Shadows: Charles Gaines, 1980*

Photos courtesy of Margo Leavin Gallery

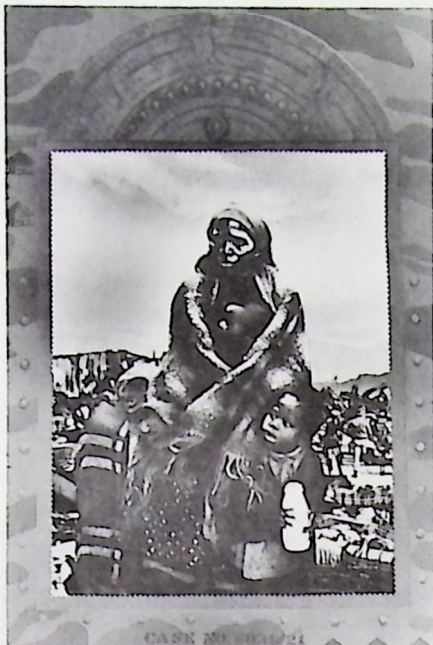
one part long division—undivulged sums divided by arbitrary numbers—and three parts intuition."

"His systems are not gimmicks, or solipsisms, or mental gymnastics; they are instruments for exploration—perpetual compasses, and his images are surprisingly lyrical."

By his own admission Gaines suggests that he has removed the "ego" from artistic creation. He says, "I wanted to remove the self, arbitrary decisions about where to put this and where to put that, because it seemed to me to imply romantic ideas about inspiration and enlightenment that confused the whole process."

"Logical systems interested me because they're not considered art. Essentially, I devised a simple numerical calculation that created a form, eliminating the will and intuition involved in conventional art. I use pen and ink because it's a more neutral medium; and doesn't have a long history. Painting, with its long history and preconceptions, seemed to get in the way. I've eliminated chance."

"I've done portraits with the system, and the trees, where the system involved photography, drawing and 'grafting' the images of color-coded numbered trees into each other, using as many as 26 overlays."



Case No. 6831/21, an etching/silkscreen by Sue Williamson.

*Art Forum Magazine* describes Gaines as "a loopy, poetically inclined conceptualist whose graphs and grids and 'purposeless' mathematics thinly mask a passion for the illogical."

Gaines has been an art professor at Fresno State University for almost fifteen years and stresses the illogic of the art world to his students. Of the many classes he teaches (including painting, drawing, philosophy of visual arts, contemporary art, and Nexus classes), one he developed himself, Content and Form, he designed to provoke students into thinking about "the limiting attitudes and assumptions usually associated with art."

Said Gaines, "I provide students with the same kind of insecurity that everybody experiences in life. Insecurities are really important. Students shouldn't know what the answers are...students should know that there are no answers."

"School gives you the impression that making art, showing art, getting involved



Photos by Susan Lloyd

in art dialogue is a rather organized experience that makes sense. But the art world doesn't make any sense at all...it really doesn't make one inch of sense," he said, laughing.

"It's one of the few classes in the department that requires that students think about what making art is about. And most students think that that is not an important thing to do...to think. Or they're afraid to think. Or they have an attitude about art...and it's essentially a craft—a skill."

Gaines admits that a great deal of the difficulty he faces enlightening students is their geographic location. Fresno, an agriculture center, is drastically isolated from mainstream issues and ideas of the art world. "Fresno," said Gaines, "is a culturally depressing environment."

"Most of my students' ideas about art are the same ideas that people in the 1850s had about art. So, I'm saddled with the responsibility of making them grow 130 years inside of 14 weeks."



Reflecting upon his own education, Gaines said he remembered thinking that school would provide information about what is involved in being an artist. Although he learned making art is a serious business, he said that school did not offer him any knowledge about the art world. He is attempting to change that at Fresno State University.

"I think it's really critical that students don't think that they're going through an educational experience, but that they're going through a life experience. This stuff is real that they're dealing with. It's important. It's not a circumstance where it's not available because they're not ready for it. I dump as much of it on them as I can and it's up to them to swim around and do something with it."

One perceives the scars left on Gaines from his early cultural isolation in school; from supporting himself through undergraduate school as a drummer in a band, touring a succession of dingy nightclubs; from his opinion of what his B.A. from Jersey City State College represented, "not a particularly good education" and "generally a waste of time"; from the emotional and financial struggle of a divorce; and from the struggle that surely must have dogged his steps as a black artist who smashed all the stereotypes and broke through the art world's barriers.

Charles Gaines objects to the idea that his success is because of any special genius. Instead, he said, "I believe that if you want to do something, you have to work very hard and be ready for opportunities when they present themselves. A lot of people work hard and some people are successful at their work. The think that determines who's successful at their work is luck."

It is our luck that a longtime friendship between Charles Gaines and On The Wall gallery owner, Laurie Wenzel (who first met in the art department at Fresno State University) has resulted in an opportunity for us to see this celebrated artists's important work, starting September 3rd through

the 28th in On The Wall's gallery's new upstairs gallery. Gaines' work will feature the "Shadows Series," the "Regression Series," and a selection of older and newer works.

Appearing simultaneously in the downstairs gallery will be a show by Sue Williamson entitled "A Few South Africans."

Banned in Cape Town! Banned in Madderdam! Sue Williamson's powerful silkscreened and etched portraits of courageous South African women have received mixed reviews in portions of South Africa. Williamson, 44, and chairperson of South Africa's Women's Movement for Peace, says the people she's honored in the prints are "regarded as heroes in the black community. They are not the heroes white children learn about in school, yet their contribution to this country has been immense"

Williamson's portfolio is an ongoing one. "There are still so many women I would like to portray," she says. "I chose to do women who have really had to struggle and have not been bent by the struggle. I might do some men too—it's not that I want to be sexist—it's just that women, the way they cope with their lives and their courage, interests me particularly."

Born in England, Williamson moved to South Africa when she was seven. When in her early twenties, she moved to New York where she studied at the Art Student's League. Five years later she returned to South Africa where she continued her studies at the Ruth Prowse Art Center and the Michaelis Art School and where she became an artist and activist in Cape Town.

"Coming back to this country after a five-year living stint in the States during the sixties, I became increasingly aware of the huge, the almost unbridgeable gap between those of us who are white, and those who were black. News events and political happenings were seen from totally different perspectives. A black history of South Africa would be almost unrecognizable to those educated in white schools.

**(continued on page 43)**

KSOR GUIDE/SEP 1985/23

## PROGRAMS & SPECIALS AT A GLANCE

**A KSOR Listener Call-In** program provides a forum for listeners to ask questions, make comments, and discuss public radio and KSOR programming and operations with KSOR's Director of Broadcasting Ron Kramer, Program Director John Baxter, Director of Resource Development Gina Ing, and KSOR Listeners Guild President Bill Thorndike, Jr. The telephone lines and the microphones open at 7:30 pm on Wednesday, September 18.

**The Star Wars Debate** examines the Strategic Defense Initiative in discussions by leading proponents and opponents of one of the most important issues of our times in a special six-part series on Tuesdays at 4 pm.

**Pete Seeger and Arlo Guthrie at Wolf Trap** presents two famed folk musicians in a rousing concert which features a 20-minute rendition of "Alice's Restaurant" at 6:30 pm on Saturday, September 7.

**The Berlin Radio S** bines its talents with the Boys Choirs of the Cat in a performance of M: open its season of conc September 30, at 2 pm

**New Dimensions** fe discussing the challeng personal development : and Asia in "Raising C Thursday, September 1

**National Radio** The taining adaptations of ing in a series of radio 9:30 pm.

**The New York Phil** year's 400th anniversary composer with an all-F September 27, at 8 pm

Sunday	Monday	Tuesday	Wedi
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morr
10:00 Music Mountain	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante
12:00 Milwaukee Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 Abou
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First
3:00 Music From Interlochen	12:00 KSOR News	12:00 KSOR News	12:00 KSO
4:00 McGraw-Hill Young Artists Showcase	2:00 Cincinnati Symphony	2:00 Cleveland Orchestra	2:00 Tonk Carn
5:00 All Things Considered	Berlin Radio Symphony (Begins 9/30)	4:00 Star Wars Debate	3:00 A Ne
6:00 TalkTalk	4:00 About Books and Writers	4:30 Fresh Air	4:00 Stud
8:00 The Folk Show	4:30 Northwest Week	5:00 All Things Considered	5:00 All T Coni
10:00 Music From Hearts of Space	5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Sisk Mus
11:00 Possible Musics	6:30 Siskiyou Music Hall	9:00 Canticle for Liebowitz	9:00 Vint
	9:30 A Private Space NRT Sampler	9:30 Moon Over Morroco	9:30 Lord Wim
	10:00 Post Meridian (Jazz)	10:00 Post Meridian (Jazz)	10:00 Jazz
			11:00 Post (Jaz



**Symphony Orchestra** com-  
RIAS Chamber Choir, and  
ederal and the City of Berlin  
ller's Symphony No. 3 to  
ts on KSOR on Monday,

ures Robert White in  
of selling American ideas of  
ed ways of business to Japan  
orporate Consciousness" on  
at 4 pm.

**ire Sampler** offers enter-  
ories ideal for family listen-  
ramas on Mondays at

**armonic** continues this  
celebrations of the  
ndel program on Friday,



*Folk singer Pete Seeger*

Monday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC Report	10:30 Micrologus
10:00 First Concert	10:00 First Concert	10:00 First Concert	11:00 NPR World of Opera
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	3:00 St. Louis Symphony
2:00 Music From Europe	2:00 Music From Europe	2:00 Orchestre Symphonique de Montreal	5:00 All Things Considered
4:00 New Dimensions	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	6:00 Pickings
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:30 Flea Market
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:30 A Mixed Bag
9:00 Chautauqua!	9:00 Chautauqua!	8:00 New York Philharmonic	10:30 The Blues
9:30 New Letters On The Air	9:30 New Letters On The Air	10:00 American Jazz Radio Festival	
10:00 Jazz Album Preview	10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)		

# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes:

### 8:30 am The Bioregional Report

A report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

### 9:30 am Future Forward

Arts Commentaries for the '80s.

## 10:00 am Music Mountain

Music Mountain, the oldest continuing chamber music festival in North America, returns to Falls Village, Connecticut, for its 56th season.

*Production funded by Scientific American.*

**Sep 1** The Manhattan String Quartet performs Haydn's Quartet in E-flat, Op. 76, No. 6; Ginastera's Quartet No. 1, Op. 20; and Beethoven's Quartet in C-sharp Minor, Op. 131.

**Sep 8** The Manhattan String Quartet is joined by Abba Bogin, piano, and Arthur Brooks, french horn, in performances of the Horn Trio in E-flat, Op. 40 by Brahms; the Horn Quintet in E-flat, K. 407; and the Sextet for Two Horns and Strings, Op. 81, by Beethoven.

**Sep 13** The Manhattan String Quartet performs Haydn's Quartet in D, Op. 20, No. 4 and Schubert's Quartet in D; and is joined by pianist Randall Hodgkinson for a performance of the Piano Quintet, Op. 57, by Shostakovich.

**Sep 22** The Concord String Quartet performs music by Beethoven, Dvorak, and Mozart.

**Sep 29** The New Arts Trio performs music by Beethoven, Brahms and Mendelssohn.

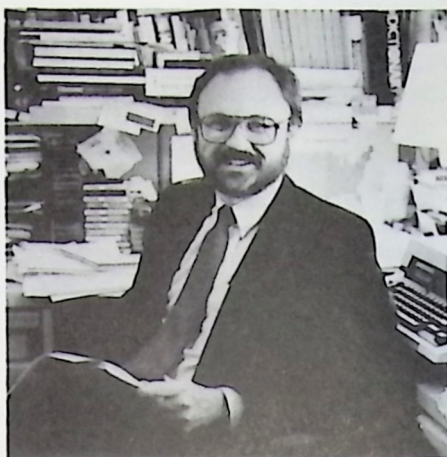
## 12:00 n Milwaukee Symphony

The seventh season of broadcast concerts by the Milwaukee Symphony Orchestra can be heard during the summer months. Produced by WFMT, Chicago.

**Sep 1** Lukas Foss conducts the Symphony and soloists in performances of *La Grotta di Trofonio* by Salieri; *The Impresario*, K. 486, by Mozart; *Mahagonny*, by Weill; and *Le Bouf sur le Toit*, by Milhaud.

**Sep 8** Lukas Foss conducts three works by Stravinsky: *Fireworks*, *Movements*, and *Capriccio* (with pianist Peter Serkin); and Tchaikovsky's Symphony No. 6 in B Minor, Op. 74 ("Pathétique").

**Sep 13** The Symphony is joined by con-



*Jim Angle, National Public Radio's White House correspondent, can be heard regularly on NPR's two award-winning newsmagazines, Morning Edition and All Things Considered.*

tralto Maureen Forrester and the Wisconsin Conservatory Chorus in performances of *Memento Mori*, by Ruggeri; the Tragic Overture, Op. 81, and Alto Rhapsody, Op. 53, by Brahms; *Standchen*, by Schubert; and the Symphony No. 3 in C Minor, Op. 78 by Saint-Saens.

**Sep 22** Gunther Herbig conducts Bruckner's Symphony No. 5 in B-flat; and Margaret Hawkins conducts Mozart's Flute Concerto No. 2 in D, K. 134, with soloist Carol Wincenc; and Bach's Cantata No. 51, Jauchet Gott in Allen Landen.

**Sep 29** Lukas Foss conducts *General William Booth Enters Heaven* by Ives; Bach's Concerto in F Minor, S. 1056, from the keyboard; and is joined by soloists and the Wisconsin Conservatory Chorus in a performance of Beethoven's Symphony No. 9 in D Minor, Op. 125 ("Choral").

## 2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

## 3:00 pm Music from Interlochen

A series of concerts from the Interlochen Center for the Arts in Michigan.

**Sep 1** The University Chamber Players perform Schumann's Quintet, Op. 44; and two



works by Mozart: Quartet No. 30 in F, and Serenade in C Minor.

**Sep 8** The University Festival Orchestra and Festival Choir are conducted by Carl St. Clair in performances of Mozart's Bassoon Concerto in B-flat with soloist Karen Pierson; *Lament for Beowulf*, by Howard Hanson; and *Gloria*, by Poulenc.

**Sep 15** Members of the Interlochen Faculty perform Brahms's Horn Trio in E-flat; and Hummel's Quintet in E-flat Minor, Op. 87.

**Sep 22** The National Music Camp World Youth Symphony performs works by Chabrier, Beethoven, Vaughan Williams, Bloch and Atterburg.

**Sep 29** Members of the National Music Camp Faculty perform works by Bartok, Benjamin, and Whear.

#### **4:00 pm McGraw-Hill Young Artists Showcase**

This series from National Public Radio introduces some of the nation's rising stars in classical music.

**Sep 1** Students from New York's Mannes School of Music are featured.

**Sep 8** Students from the Mannes School of Music perform works by Beethoven, Glazunov, Gliere, Francaix, Schumann and Faure.

**Sep 15** Students at the Juilliard School of Music perform works by Villa-Lobos, Debussy, Stravinsky, Crumb and Beethoven.

**Sep 22** Students from Slippery Rock University and the University of Maine perform music by Beethoven, Bach, Schumann, and Shostakovich.

**Sep 29** Students from the Mannes School of Music perform music by Mozart, Beethoven

and Saint-Saens.

#### **5:00 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **6:00 pm TalkTalk**

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *TalkTalk* callers and Galvin discuss such (fictional) topics as a federal law requiring all Americans to read two books a year and turn in book reports to a federal agency. Since December, 1982, the program has hit the front page of *The Wall Street Journal*, the UPI wires, and half-dozen other media stalwarts. Get ready to dial your phone as Jerry Galvin welcomes KSOR listeners and callers to talkback in this humorous and unique live program. The number to call is: 1-800-543-1075. *National funding: Cincinnati Microwave.*

#### **8:00 pm The Folk Show**

Your host is Brian Freeman.

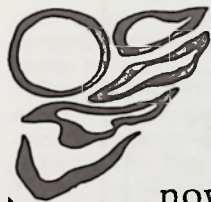
#### **10:00 pm Music from the Hearts of Space**

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

#### **11:00 pm Possible Musics**

Host David Harrer previews a new recording each week, emphasizing New Age music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

#### **2:00 am Sign-Off**



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# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

Host Jan Weller presents classical music and jazz combined with features from **Morning Edition**, plus:

7:50 Community Calendar

8:30 The Bioregional Report A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's Ante Meridian, and at other times during the week.

9:15 Calendar of the Arts

## 9:45 am European Profiles

Local funds by A-L Welding Products, Inc.

## 10:00 am-2:00 pm First Concert

**Sep 2** BROTT: Concerto for Violin and Orchestra

**Sep 9** STANLEY: Concerto No. 1 in D, Op. 2

**Sep 16** SCHUMANN: Fantasia in C, Op. 17

**Sep 23** RAVEL: Le Tombeau de Couperin

**Sep 30** DVORAK: Symphony No. 9 ("New World")

## 12:00 n KSOR News

Funded by Jerry Barnes of Shearson Lehman, Dountoun Ashland.

## 2:00 pm Cincinnati Symphony Orchestra

Maestro Michael Gielen and distinguished guests conduct the Cincinnati Symphony Orchestra in a series of broadcast concerts from the critically-acclaimed ensemble's 1984-85 season.

**Sep 2** Michael Gielen conducts Beethoven's Symphony No. 1 in C, Op. 21; and Bruckner's Symphony No. 8 in C Minor.

**Sep 9** Michael Gielen conducts orchestral arrangements of works by Bach; oboe concerti by Handel and Maderna with soloist Heinz Holliger; and Beethoven's Seventh Symphony.

**Sep 16** Michael Gielen conducts Schoenberg's *Ewartung*, Op. 17, with soprano Phyllis Bryn-Julson; and Beethoven's Third Symphony ("Eroica").

**Sep 23** Michael Gielen conducts Edgar Varese's *Arcana*, the world premiere performance of Jonathon Kramer's *Moments In and Out of Time*, and excerpts from Hector Berlioz's *Romeo et Juliette*.

This concludes the Cincinnati Symphony series.

## 2:00 pm Dorlin Radio Symphony Orchestra. Beginning Sep 30.

A series of concerts by this highly acclaimed European Orchestra. Produced by Radio Deutsche Welle, Koln.

**Sep 30** Michael Gielen conducts Mahler's Symphony No. 3 with alto Gabrielle Schreckenbach, the RIAS Chamber Choir, and Boys' Choirs of the Cathedral and City of Berlin.

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**4:00 pm About Books and Writers with Robert Cromie**

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**4:30 pm Northwest Week**

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

*Local broadcast funded by Medford Steel and Medford Blouptipe, divisions of CSC, Inc..*

**5:00 pm All Things Considered**

Susan Stenberg and Noah Adams co-host this award-winning news magazine.

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

**6:30 pm Slisklyou Music Hall**

**Sep 2** STRAVINSKY: Symphonies of Winds

**Sep 9** TCHAIKOVSKY: Francesca da Rimini

**Sep 16** MOZART: Piano Concerto No. 26, K. 537

**Sep 23** BRAHMS: Double Concerto

**Sep 30** SHOSTAKOVICH: Piano Concerto No. 1

**9:00 pm War Day**

A chilling two-part drama about nuclear war.

**Sep 2** Part 1

**Sep 9** Part 2

**9:00 pm Cape Cod Radio Mystery Theatre. Beginning Sep 16**

A six-part series of radio mysteries, ranging from suspense stories to Gothic horror tales.

**Sep 16 The Hypnotist** This psychological thriller is a journey through the mind of a woman who lies trapped in a coma.

**Sep 23 The Legacy of Uriah Pillar** The bizarre terms in an old man's will set off a chain of events that leads to treachery, deceit and murder.

**Sep 30 The Automatic Murders** Voodoo, seances, automatic writing and psychic messages from the dead are all elements in a bizarre murder plot.

**9:30 pm National Radio Theatre Sampler Beginning August 19**

Radio dramas by the National Radio Theatre of Chicago offer entertaining adaptations of stories ideal for family listening.

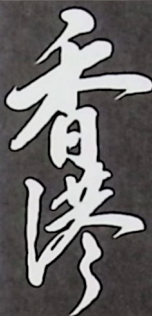
**Sep 2 Tobermory** by H.H. Munroe. The great storyteller who used the pen name "Saki" explores what might happen if pets in genteel households could speak.

**Sep 9 Dynamite Hill** by Kenneth Robbins, and **The Good Brabmin**, by Voltaire. This double bill pairs Robbins' chilling story about the political awakening of a black man in the south with Voltaire's thoughtful story of self-realization.

**10:00 pm Post Meridian**

An evening of jazz to complete the day. Call in your requests!

**2:00 am Sign-Off**



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# TUESDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

## 7:00 am Ante Meridian

7:50 am Community Calendar

9:15 am Calendar of the Arts

## 9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark Cottage Bakery, Ashland.*

## 10:00 am First Concert

**Sep 3** MOZART: Piano Concert No. 27, K. 595

**Sep 10** FALLA: El amor brujo

**Sep 17** MOZART: Violin Concerto No. 5 in A, K. 219

**Sep 24** BARTOK: String Quartet No. 3

## 12:00 n KSOR News

*Funded by Jerry Barnes, Shearson Lehman Brothers, Downtown Ashland.*

## 2:00 pm Cleveland Orchestra

**Sep 3** Vladimir Ashkenazy conducts the Symphony No. 3 in F, Op. 90, by Brahms; *Don Quixote*, Op. 35, and Dance of the Seven Veils from *Salome*, both by Richard Strauss. Soloists include cellist Lynn Harrell and violist Robert Vernon.

**Sep 10** Christopher Hogwood conducts an all-Handel program, including "Water Music," Concerto for Two Orchestras, and the "Royal Fireworks Music."

**Sep 17** Maxim Shostakovich conducts Tchaikovsky's "Romeo and Juliet," Prokofiev's Piano Concerto No. 1 in D-flat, Op. 10, with soloist Malcolm Frager, and Mahler's Symphony No. 1 in D.

**Sep 24** Charles Dutoit conducts Verdi's Overture to *La Forza del Destino*; Tchaikovsky's Violin Concerto with soloist Dong-Suk Kang; and Schumann's Symphony No. 4 in D, Op. 120.

## 4:00 pm The Star Wars Debate

This special 6-part series examines President Reagan's Strategic Defense Initiative ("Star Wars"), and features leading proponents and opponents of one of the most important issues of our times.

Produced by the University of California's Institute for Global Conflict and Cooperation.

## 4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

**Sep 3** Humorist and reporter Calvin Trillin shares his observations on food and other



James Farmer on Fresh Air Sept. 24 at 4:30 pm

American obsessions.

**Sep 10** Avant-garde composer and philosopher John Cage explains why he's committed his life to challenging many preconceptions about music.

**Sep 17** *TV Guide* and *Village Voice* television critic David Marc looks at the rise of sitcoms and crime shows, and explains how these genres have changed over the years.

**Sep 24** Civil rights leader and CORE founder James Farmer recalls leading Freedom Rides through the South in the '60s, and describes the violence which protesters encountered.

## 5:00 pm All Things Considered

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford*

## 6:30 pm Siskiyou Music Hall

**Sep 3** BOCCHERINI: Quintet No. 52, Op. 48, No. 6

**Sep 10** BRUCKNER: Symphony No. 8 in C Minor

**Sep 17** JANACEK: Sinfonietta

**Sep 24** PROKOFIEV: Lieutenant Kije Suite

## 9:30 pm A Canticle for Liebowitz.

A 15-part series based on the classic science fiction novel by Walter Miller, Jr. This epic tale follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth.

**Sep 3** Worried by the impending arrival of the scholar Thon Taddeo, Dom Abbot Paulo



seeks solace from a very old friend—the hermit Benjamin.

**Sep 10** Arriving at the monastery, Thon Taddeo explores the Liebowitzian "Memorabilia," sacred books containing the knowledge of 20th-century humanity.

**Sep 17** Thon Taddeo philosophizes about the ancient documents, and a poet prophesies a dark end for humanity's intellectual revolution.

**Sep 24** As a new age of technology begins, an ethical battle is played out between Thon Taddeo and the ailing Abbot Paulo.

**9:30 pm Moon Over Morocco.**

The adventures of Jack Flanders continue in this series produced by ZBS Media.

**Sep 3 The Grand Wazlr** Jack Flanders

narrowly escapes a horrible death, and Mojo Sam is tempted by an offer he may not be able to refuse.

**Sep 10 Play It Again, Mojo** Sunny Skies is sent into the invisible realm to steal the Golden Eye, and Jack Flanders is carried off on a winged black stallion.

**Sep 17 At The Oasis** Jack is saved from the evil queen but strangely retains two identities.

**Sep 24 The Storyteller Mustafa** The evil queen loses her powers after challenging Mustafa, and the two Jack Flanders become one.

**10:00 pm Post Meridian**

Jazz selected for the late night.

**2:00 am Sign-Off**



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# WEDNESDAY

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**6:00 am Morning Edition**

**7:00 am Anto Meridian**

**9:45 am About Women**

Your host is Esther Nitzberg  
Funds for local broadcast provided by  
Valley Chevrolet, Medford.

**10:00 am First Concert**

\* **Sep 4** MILHAUD: Scaramouche

**Sep 11** BRAHMS: Piano Concerto No. 1  
in D Minor

**Sep 18** HOVHANESS: Mysterious  
Mountain

\* **Sep 23** RAMEAU: Suite in G

**12:00 n KSOR News**

Includes the *Bioregional Report*, a series  
of reports on environmental, economic and  
resource issues, produced by the Siskiyou  
Regional Education Project.

**2:00 pm Tonight at Carnegie Hall**

A 52-week series of recitals recorded at  
Carnegie Hall.

*National underwriting by AT&T.*

*Local broadcast funded with a grant from  
Citizens Financial Services, Medford.*

**Sep 4** Barry Tuckwell conducts the  
Northern Sinfonia of England in the New York  
premier of Williamson's Lament for Violin and  
Strings; Stravinsky's "Dumbarton Oaks" Con-  
certo; and Mozart's Symphony No. 33 in B-flat,  
K. 319.

**Sep 11** Bass-baritone Simon Estes is  
featured in recital, accompanied by pianist  
Paul Liljestrang. The program includes music  
by Wolf, Mozart, and Brahms.

**Sep 18** Violinist Salvatore Accardo and  
pianist Bruno Canino perform Beethoven's  
Sonata No. 7 in C Minor, Op. 30, No. 2; and  
Ravel's *Tzigane*.

**Sep 25** Claudio Abbado conducts the  
Chamber Orchestra of Europe in a single work:  
The Serenade No. 1 in D, Op. 11, by Brahms.

**3:00 pm A Note To You**

Roland Nadeau hosts this weekly explora-  
tion of a wide variety of composers' styles and  
musical formats.

**Sep 4** Roland Nadeau is joined by pianist  
Virginia Eskin for a discussion of noted Mozart  
interpreters—past and present.

**Sep 11** Bob Winter joins Roland Nadeau  
at the keyboard for an analysis of jazz classics

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and a performance of a section of Claude Bolling's Sonata for Two Pianists.

**Sep 18** Syncopated precursors of ragtime and jazz in music by Bach, Haydn, and other composers are featured, as well as ragtime by contemporary composers.

**Sep 25** Musicologist John Balme joins Roland Nadeau in an analysis of Menotti's famous opera, *The Medium*.

#### **4:00 Studs Terkol**

*Acquisition funded by Casa del Sol, Ashland.*

Author, critic, folklorist and lecturer Terkol presents interviews, dramatic readings and sound tributes.

**Sep 4** David Attenborough, host of the BBC TV series, *The Living Planet*.

**Sep 11** Gunnar's Sword, a short story by Carol Bly, is read by Studs.

**Sep 10** Albert Race-Sample, talks about his autobiography, which centers on his many years of experiences in southern prisons.

**Sep 25** To be announced.

#### **5:00 pm All Things Considered**

*Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland, Medford.*

#### **6:30 pm Slaklyou Music Hall**

*Funded by John G. Apostol, M.D.P.C., Medford.*

\* **Sep 4** BRUCKNER: Symphony No. 4 ("Romantic")

**Sep 11** MARCELLO: Oboe Concerto

**Sep 18** REBEL: Les Elements

\* **Sep 25** SHOSTAKOVICH: Symphony No. 5

#### **September 18**

##### **7:30 pm KSOR Listener Call-In**

Ron Kramer, Gina Ing, John Baxter and KSOR Listeners Guild President, Bill Thorndike, Jr., will take listener phone calls, and answer questions and discuss comments about public radio and KSOR programming. The number to call is (503) 482-6301.

#### **9:00 pm Vintage Radio**

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

#### **9:30 pm Lord Peter Wimsey**

This month continues the eight-part adaptation of *Five Red Herring*.

**Sep 4 Bunter Investigates** Lord Peter's



butler does some of his own investigation, turning up more questions than answers.

**Sep 11 Alibis** Five murder suspects have alibis for the night of the murder, but Lord Peter remains unconvinced.

**Sep 18 Evidence of a Commercial Traveller** A suspicious vehicle spotted on the road the night of the murder gives Lord Peter the clues he needs.

**Sep 25 Council of War** Gathering the existing evidence, the investigators offer their theories on the murder, but Lord Peter has his own ideas.

#### **10:00 pm Jazz Summit**

Legendary singer Joe Williams hosts this series of 1984 highlights from the Monterey Jazz Festival.

**Sep 4** A performance by the California High School All-Stars Big Band features trombonist Slide Hampton, and trumpeters Clark Terry and Bill Berry.

**Sep 11** The Tuba Jazz Consort performs, along with the Denny Zeitlin Trio (including bassist Charlie Haden).

**Sep 18** The vocal ensemble Full Swing is featured, along with a performance by the Tuba Jazz Consort.

**Sep 25** Performances by the Monterey Festival All-Stars include trombonist Slide Hampton, tenor saxophonist Eddie "Lockjaw" Davis, bassist George Duvivier and drummer Shelly Manne.

#### **11:00 pm Post Meridian**

More jazz for the night time.

#### **2:00 am Sign-Off**

# THURSDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Meridian**

**9:45 am Veneration Gap**

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host Marjorie McCormick.

**10:00 am First Concert**

\*Sep 5 CAGE: Suite for Toy Piano

Sep 12 DVORAK: Piano Quintet in E-flat, Op. 87

Sep 19 SAINT-SAENS: Symphony No. 3 ("Organ")

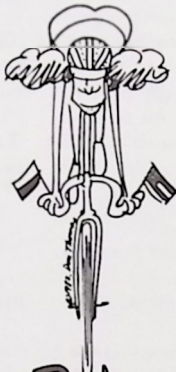
\*Sep 26 GERSHWIN: Phapsody in Blue

**12:00 n KSOR News**

Funded by Jerry Barnes, Shearson Lehman, Downtoun Ashland.

**2:00 pm Music from Europe**

A series of performances by great European orchestras. Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.



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**Sep 5** Featured ensembles include the Berlin Philharmonic conducted by Herbert von Karajan and Gerd Albrecht; the Finnish Radio Symphony under Jorma Panula; and the Rotterdam Philharmonic conducted by Lukas Vis.

**Sep 12** This program features the Rotterdam Philharmonic, the Kreuzberger Quartet, and the Stuttgart Radio Symphony Orchestra in works by Smetana, Kirchner, Dvorak and Mahler.

**Sep 19** Works by Stravinsky, Beethoven and Bach are performed by the Stuttgart and Finnish Radio Symphony Orchestras.

**Sep 26** Leif Segerstam conducts the Finnish Radio Symphony Orchestra in Runtel's orchestration of Mussorgsky's Pictures at an Exhibition, and Paavo Berglund conducts the orchestra in Sibelius' Kullervo Symphony, Op. 7.

**4:00 pm Now Dimonslons**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. Program acquisition funded by the Golden Mean Bookstore of Ashland.

Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

**Sep 5 Return to the Mountain: Inside China** An extraordinary aural journey through Mainland China with Chuang Liang Al Huang, who speaks of a recent visit to the land of his birth. Huang describes the new China from the vantage point of a returning native son.

**Sep 12 Raising Corporate Consciousness: East Meets West** At the cutting edge of bringing innovative business and management ideas to Japan and Asia, Robert White has succeeded at something most Westerners felt impossible: selling American ideas of personal development and ways of business in Japan. He speaks of the challenges facing an American entrepreneur in a foreign land and how the techniques and tools of the human potential movement can cross cultural boundaries.



**Sep 19 Intuitive Problem Solving** Margo Adair has developed a problem-solving method called "Applied Meditation," which uses the reflective or meditative mind as a catalyst to re-program unwanted behavior patterns.

**Sep 26 Money Power and Prosperity Principles** Beyond the usual jargon and doublespeak surrounding economic concerns, C. Holland Taylor addresses the issue of money directly and clearly. Honesty at all levels, voluntary cooperation, and seeing through the ways money is manipulated by the "system" hold the keys to greater economic understanding, according to Taylor.

**5:00 pm All Things Considered**  
*Local funds: William Epstein, M.D., Ashland; Earl G. Parrish, M.D., Medford; and Computerland of Medford.*

**6:30 pm Siskiyou Music Hall**  
**Sep 5** J.C. BACH: Oboe Concerto

**Sep 12** GRIEG: Incidental Music to Peer Gynt

**Sep 19** COPLAND: Third Symphony  
**Sep 26** MENDELSSOHN: Quartet No. 1 in E-flat, Op. 12

**9:00 pm Chautauqual**

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

**9:30 pm New Letters on the Air**

Produced at the University of Missouri, Kansas City, by *New Letters Magazine*, the program hosts talk with poets, artists, and writers, with readings of their works.

**10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

**10:45 pm Post Meridian**  
Jazz selected for a goodnight.

**2:00 am Sign-Off**



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# FRIDAY

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Zubin Mehta Music Director of the New York Philharmonic

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Sep 6** PROKOFIEV: Romeo and Juliet

**Sep 13** CLEMENTI: Sonata in G Minor, Op. 50, No. 3

**Sep 20** BEETHOVEN: Symphony No. 6 ("Pastorale")

**Sep 27** DEBUSSY: Jeux

**12:00 n KSOR News**

Funded by Jerry Barnes, Shearson Lehman, Downtown Ashland.

**2:00 pm Orchestre Symphonique de Montreal**

A series of broadcast concerts featuring this world-renowned orchestra, conducted by Charles Dutoit. Produced by WFMT, Chicago.

**Sep 6** Gyorgy Leyel is guest conductor in performances of the Overture to *Der Freischutz* by Weber; Beethoven's Piano Concerto in C minor, Op. 37, with soloist Rudolf Firkušny; and Bartok's Concerto for Orchestra.

**Sep 13** Charles Dutoit conducts Haydn's Sinfonia Concertante for Violin, Cello, Oboe

and Bassoon; and the *Turangallia Symphonie* by Olivier Messiaen.

**Sep 20** Charles Dutoit conducts the world premiere of *Le Route des Pelerins Reclus*, by Longtin; Rachmaninoff's Symphonic Dances, Op. 45, and Beethoven's Violin Concerto in D, with soloist Anne-Sophie Mutter.

**Sep 27** Gunther Herbig is guest conductor in Barber's First Essay for Orchestra; the oboe Concerto in D by Strauss, with soloist Heinz Holliger; and Schubert's Symphony No. 9 in C (*The Great*).

**4:00 pm Marian McPartland's Piano Jazz**

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

*Local broadcast made possible by Jackson County Federal Savings & Loan.*

**Sep 6** Peter Nero joins Marian for duets in "All the Things You Are," and "Don't Get Around Much Anymore," and solos in "Man in Love," and "Send in the Clowns."



**Sep 13** Steve Kuhn solos on "Time on My Hands," and "Silver," and joins Marian for several duets.

**Sep 20** Makoto Ozone a young Japanese pianist, displays his unique style in "Love for Sale," and a duet with Marian, "You Stepped Out of a Dream."

**Sep 27** Dardanella displays her southern musical accent in a solo of "My One and Only Love," and a duet with McPartland of "It's Delovely."

**5:00 pm All Things Considered**

Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

**6:30 pm Slaklyou Music Hall**

**\*Sep 6** SCHOENBERG: Verklarte Nacht

**Sep 13** ROZSA: Spellbound Concerto

**Sep 20** MOZART: Serenade No. 4, K. 203

**Sep 27** CARTER: Sonata for Violin, Cello and Piano

**8:00 pm New York Philharmonic**

**Sep 6** Rafael Kubelik conducts an all-Bach program, including the Cantata No. 50, *Nun ist das Heil und die Kraft*, the Orchestral Suite in D Minor, S. 1068; The concerto for two Violins and Orchestra in D Minor, S. 1043; and Magnificat in D, S. 243.

**Sep 13** Zubin Mehta conducts Haydn's Symphony No. 22 in E-flat "The Philosopher", Ravel's Daphnis et Chloe Suite No. 2; and Beethoven's Piano Concerto No. 5 in E-flat "Emperor", with soloist Claudio Arrau.

**Sep 20** Zubin Mehta conducts two works by Anton Webern: *Im Sommerwind*, and Six Pieces for Orchestra, Op. 6; and is joined by mezzo-soprano Brigitte Fassbaender and tenor David Rendall in Mahler's *Das Lied von der Erde*.

**Sep 27** Raymond Leppard conducts an all-Handel program, including: the Concerto for Two Wind Choirs, Strings and Continuo in B-flat; the Cantata *La Lucrezia*, with soprano Cynthia Clarey; the Sonata in B-flat for Violin, Strings and Continuo with soloist Carol Webb; and Music for the Royal Fireworks.

**10:00 pm American Jazz Radio Festival**

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

**Sep 6** More highlights from the 1985 WBGO Jazz-a-thon feature performances by Vince Giordano and the Nighthawks.

**Sep 13** Saxophonist/composer Wayne Shorter leads an acoustic quartet featuring pianist Kirk Lightsey and bassist Refus Reid.

**Sep 20** Guitarist Larry Coryell performs at New York's Village Vanguard with the late Albert Dailey on piano, bassist George Mraz and drummer Billy Hart.

**Sep 27** Anita O'Day and Kenny Burrell perform with their groups at the 1984 Memorial Day Festivities in Long Beach, California.

**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**



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# SATURDAY

\* by date denotes composers birthdate



Stephen Paulus' *The Woodlanders*

## 7:00 am Ante Meridian

Includes:

8:30 am Diana Coogle commentaries

9:30 am Future Forward: Arts commentaries for the '80s.

## 10:00 am Jazz Revisited

Host Hazen Schumacher conducts a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

*Local broadcast funded by Gregory Lumber Resources, Glendale and Klamath Falls.*

**Sep 7 Arranger: Billy May** Some May arrangements for Glenn Miller, including "Take the A Train."

**Sep 14 All Star Groups** A variety of all-star recordings from the late '20s through the mid '40s.

**Sep 21 The Religious Influence** Hymns or religious tunes as played by Fats Waller, Bunk Johnson and others.

**Sep 20 Battle of the Bands** Miller, James, Tommy and Jimmy Dorsey and others compared on the same tunes.

## 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

## 11:00 am NPR World of Opera

NPR presents performances by the Dallas Opera, the Opera Theatre of St. Louis, The Cincinnati Opera, The Pittsburgh Opera, and the Spoleto Festival, U.S.A.

**Sep 7 Zaza**, by Leoncavallo Anton Coppola conducts this opera featuring Patricia Craig in the title role of a French cabaret singer, Kristian Johannsson as her married lover Dufresne, and Charles Long as her friend Cascar.

**Sep 14 The Woodlanders**, by Stephen Paulus. Richard Buckley conducts the world premiere of this opera based on the novel by Thomas Hardy, with lead singers Carol Gale, Lisbeth Lloyd, Cory Miller and Joanna Levy.

**Sep 21 La Battaglia di Legnano**, by Verdi. Theo Alcantara conducts the American professional debut of this 19th-century work, with tenor Gaetano Scano and baritone Gerald Dolder in the roles of former comrades, now political rivals and rivals for the love of Lida, sung by soprano June Anderson.



If you heard it on:

Ante Meridian  
First Concert  
Siskiyou Music Hall  
Post Meridian (Jazz)  
Possible Musics  
The Blues

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Verdi's *La Battaglia di Legnano* from the *The Pittsburgh Opera*

**Sep 28** *Ariodante*, by Handel. The contemporary American premiere of this 18th-century work is conducted by James Richman, with Judith Malafronte singing the title role of Prince Ariodante, Cynthia Miller as the rival Polinesso, and Julianne Baird as the heroine Ginevra.

**3:00 pm St. Louis Symphony Orchestra**

The world-renowned St. Louis Symphony marks its sixth broadcast season on National Public Radio with a series of digitally-recorded and broadcast concerts. This is the first time a concert series has been broadcast digitally in the U.S.

**Sep 7** Leonard Slatkin conducts Leonard Bernstein's *Facsimile*; Dvorak's *Symphony No. 8 in G, Op. 88*; and Lalo's *Symphonie Espagnole*, with soloist Joshua Bel, violin.

**Sep 14** Leonard Slatkin leads Haydn's "London" *Symphony*, and *A Sea Symphony*, by Ralph Vaughan Williams, with soprano Elizabeth Hynes, baritone Jan Oppolach, and the St. Louis Symphony Chorus.

**Sep 21** Leonard Slatkin conducts the overture to Verdi's *I vespri siciliani*, Bruch's *First Violin Concerto* with soloist Joshua Bell; and Shostakovich's *Symphony No. 11 ("1905")*.

**Sep 28** Leonard Slatkin conducts the Overture to Weber's *Oberon*; Mozart's *Piano Concerto No. 17* with soloist Emanuel Ax; and Tchaikovsky's *Fourth Symphony*.

**5:00 pm All Things Considered**

The news doesn't stop on weekends! Neither does National Public Radio's award-winning news department.

**6:00 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

**September 7**

**6:30 pm Pete Seeger and Arlo Guthrie at Wolf Trap**

These two famed folk musicians are featured together in a rousing concert recorded at Washington D.C.'s Wolftrap Farm Park for the Performing Arts.

**6:30 pm Flea Market**

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

**Sep 7** Pre-empted by Arlo Guthrie and Pete Seeger (see above).

**Sep 14** Larry Rand hosts the traditional Irish music ensemble Kinvara, blues pianist Corky Siegel, and bluegrass and old-time music duo Mike Miles and Peter Seaman.

**Sep 21** Larry Rand hosts performances by the Reel World String Band, Irish musicians Joe and Antoinette McKenna, and Phil and Blanch, the piano and guitar duo known for their original contemporary folk music.

**Sep 28** Larry Rand welcomes bluegrass band Whetstone Run, Carla Sciaky, and guitarist Tracy Moore.

**8:30 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

**10:30 pm The Blues**

Your host is Lars Svendsgaard.

**2:00 am Sign-Off**

# Noah Adams

(cont'd from page 7)



who gave food, clothing and even toys to those who needed them. What impressed Adams was that from "her little white house," this woman's direct aid succeeded where the bureaucracy did not.

"I sometimes will select a story because it's going to be in the news, and I don't know anything about it," says Adams. "One way to find out about it is to do the story. It forces me to learn. My job is then to explain."

Combine his desire to explain with the first-rate reporter's instincts, and you have Adams' examination of the Reagan Administration's Strategic Defense Initiative. When he undertook the project last fall, Adams suspected that "Star Wars" would become one of the hottest issues of the presidential campaign. He recalls with pride that the report, "Long Ago—Far Away: The Star Wars Initiative," still stands as an accurate accounting of the strategies currently under discussion.

The books stacked on his shelves also remind him of conversations he's had with writers he admires: Wendell Berry, Norman Mailer, Harry Crews and Calvin Trillin. One author he found intriguing was Tom Peters, whose book, *The Pursuit of Excellence* has become a bellwether for American business.

"I never could figure out why some American companies seem to treat their employees and their customers with such contempt," says Adams. "That is what Peters and I talked about."

Adams likes to cover business stories because he sees the workplace as the common ground where journalist and listener meet. "I'm interested in business stories because you can eventually bring them down to the people who do the work."

Finally, Adams points to his live coverage on the day in 1981 when President Reagan was shot. Those four-and-a-half hours on the air cohosting with Robert Krulwich, at that time an NPR correspondent who is now with CBS, stand out because of the story's extraordinary demands. "We covered it as unsensationally as possible, and as correctly as possible," he says.

These memories don't escape Adam's exacting standards, or the tyranny of the studio clock. "I always think of what could have been done," he says. He is, after all, his own harshest critic.

These people, issues and places he remembers, illustrate the care and seriousness with which Adams approaches every story. On another day, perhaps, his recollections might differ. After all, it has been ten years, but who's counting?



(cont'd from page 11)

differently if I were working alone. But we're both necessary to this organization, and sometimes things mesh well." Wire sums up, "We're committed on a deep level, and the surface stuff doesn't always reflect that."

O'Neil's is, at present, the only paid position at NPT. The company hires technicians on a contractual basis, and relies heavily on volunteer help. "We have a hot line to Volunteers Unlimited in Medford," Wire acknowledges wryly. "Right now we're looking for a volunteer bookkeeper and secretary." Wire, who works almost full time as a nurse to support herself, works at NPT without pay, overseeing every aspect of production but the artistic. She enjoys producing at a theater of NPT's size, since she can be in on almost every part of production—something a producer for a big theater would never have time to do. "I've even acted in one of Bradford's plays," she says, "but I can't act and be producer. Acting is narcissistic, you have to give yourself rest, clear your mind, think of nothing else but what you're doing."

Besides acting, Wire has numerous credits as a writer, including four novels, an award-winning one-act play, the two plays produced by NPT, and several works for children. Like O'Neil, Wire plans to include her plays in future NPT repertoires, but not every season. "It takes me two years to write a play. You have to let things sit on the back burner, wait for your subconscious to give it to you."

In spite of her already broad experience, Wire is finding that her involvement in NPT's rapid growth is an eye-opening experience. "I didn't realize that the organization would even get to be as big as it has," says Wire, "but whenever we're reaching for a goal that seems too far off, we seem to reach it anyway."

One of NPT's goals is to improve the company's position as a non-profit corporation. The newest addition to NPT has already helped the company move closer to that goal. Working from the philosophy that, if you want something done, you ask the busiest person in town, NPT has assembled a brand-new board of directors including twenty-seven of the busiest people around. Barbara Allen of Barbara Allen Real Estate in Ashland, Bob Johnson

of First Interstate Bank in Ashland, and Stan Fenty of ValCom in Medford are just three of the local business people who have become so intrigued with NPT's prospects that they are willing to donate time and energy to promote the theater.

Although few board members have had any theater experience, they share a familiarity with the community, an interest in the arts, and the ability to see a project through. Initially, Barbara Allen wondered how she could be useful in an area she knew so little about. But her business experience is just what NPT was looking for, and in the short time she has served as the board's co-chairperson, Allen has learned a lot about the theater business: "Right now, NPT is on a thread financially, and the board has only scratched the surface. But it's a natural in this theater community. Shakespeare brings the audience into town, but people are also open to new ideas." The board has visions for NPT that include major support from business, an adequate, paid staff, and a larger theater space. "We don't have the best of everything yet, but we will," Allen says. "The community doesn't even know we're here yet. Eventually we'll make an impact."

Bob Johnson, co-chair with Allen, agrees that NPT's low visibility and small budget need to be overcome before they will gain community acceptance. "Helping something like this grow is an interesting challenge," Johnson observes. "The board takes the conservative business outlook and balances the artistic viewpoint." The two Carpenter Foundation grants have been encouraging, but fund-raising will continue to be the major focus of the board: "NPT has to be a pay-as-you-go business. Our job is to keep it running and get it onto solid ground."

NPT has begun its own tradition of taking risks on new playwrights and new plays—a tradition that Bradford O'Neil and Ruth Wire are determined will continue: "We are going to be around for a very long time. NPT is just another part of Ashland now, so they might as well accept us. We're permanently rooted to the ground."

---

*Alice Daya is a graduate student at Southern Oregon State College and a regular contributor to the Guide.*

# Coyotes and Noncoyotes

(cont'd from page 18)



*After rearranging the blocks all morning long, they realised that "APHPY TRIBHDAY" was as close as they were going to get. S Gullikson*

*Original watercolor and text by Sandy Gullikson.*

Feeling the lack of formal education in art work, she began studying at Reed College, received her Bachelor of Fine Arts degree in 1974, and went on for more instruction at the Pacific Northwest College of Art. In 1977 she moved to La Grande with her family, where she lived until last November.

Gullikson describes herself as "an Oregon artist working in Arkansas." Although she says she loves the slow, mellow pace in Arkansas, she feels that Oregon is much more visually stimulating. "Little Rock is really a performing arts town," she says. "You could attend a different theatre performance every night and still not see all of them. There are a lot of marvelous things about living here, but Arkansas doesn't have the breathtaking scenery and the wide variety of wildlife that is so common in Oregon.

While Coyote is definitely the star of Gullikson's work, she has a supporting cast that keeps growing by leaps and bounds. Armadillos, possums, rats and starlings appear frequently in her drawings. Cats are also a favorite critter. "I'm really getting into cats," says Gullikson, "or maybe cats

are getting into me."

The cactus-eared rabbit is also frequently seen, both in conjunction with Coyote, and by himself. As one card caption explains "The cactus-eared rabbit knows it's safe to be around Coyote when Coyote is admiring his new cowboy boots."

Blackbirds also show up from time to time, portrayed as good-natured thieves who love milkbones almost as much as Coyote does, especially if the milkbones belong to Coyote.

Gullikson reveals that there is a necklace-bedecked blue horse who has recently cropped up and, since her move to Arkansas, there's a mockingbird coming up too, but he hasn't come "out" yet.

"Fish of His Dreams," reproduced for the cover of this month's *Guide*, is another Arkansas inspiration. According to Gullikson, fishing is the official state pastime of Arkansas. "Down here they fish 24 hours a day, 365 days a year," she comments. "Everybody dreams about catching the 'big' one, and almost everything else in life is centered around fishing. People here dream about having a Bass Boat the way that people in Oregon dream about having a summer cottage at the beach."

With the increasing popularity of her work, scheduling shows has begun to occupy a major portion of Gullikson's time. In the past year, on the West Coast alone, she has had her work displayed at the Stahlrose Gallery in Lincoln City, the Empire Gallery in Pendleton, the Index Gallery at Clark College in Washington, the Pacific Northwest College of Arts, Columbia Gallery of Art in Hood River and has a December show scheduled at the Carole Smith Gallery in Salem. She also has frequent shows in other states from coast to coast.

While she is justifiably pleased with her success, Gullikson doesn't consider it to be completely her own. Most of the credit, she maintains, belongs to the critters that scamper forth from her pen. "They have something to say," she comments, "and people just seem to be in the right mood to listen."

---

*Mary Friesen is a freelance writer who resides in Grants Pass.*



# Images of Life

(cont'd from page 23)

"Speaking as one of the white community, I think we are all very much poorer for not sharing at all in the culture and life experience of our fellow South Africans. So, that was one of the feelings that led to this series of prints which I have entitled 'A Few South Africans.'

Some of the women she has chosen for her portfolio are nationally recognized heroes, while others are more obscure, some anonymous, who have been inspirations within their small communities. Some are beautiful, some have faces which have been etched deeply from human acids; all, in one way or another, reflect their long, bitter struggles.

The series includes Winnie Mandela, banished wife of jailed African National Congress leader Nelson Mandela; Lilian Ngoyi, former president of the Federation of South African Woman; Helen Joseph, the first South African to be put under house arrest; Nokukanya Luthuli, wife of the late Chief Albert Luthuli, recipient of the Nobel Peace Prize; and Elizabeth Paul, a faith healer whose picture hangs in most of the shanty homes in beleaguered Crossroads and other Cape Town townships.

However, portraits of lesser known women might be even more interesting as theirs is a struggle of quiet desperation. There is one of Maggie Magaba, a "dedicated domestic worker." Maggie worked for thirty years as a cook and saved every penny to educate her children with whom she was never able to live. There was Annie Silinga, who was imprisoned many times for her refusal to carry a pass. Annie was quoted as saying that she would carry a pass the day the Prime Minister's wife carried one. Annie's lifetime refusal to be labelled a second-class citizen cost her her pension and she died penniless. There is a portrait of Charlotte Maxeke, born in 1874, who was one of the first black women in South Africa to become involved in civic rights and to espouse black consciousness. A precarious position even today in South Africa. And there is a portrait of "Case

No. 6831/21," an anonymous woman who lived illegally in Crossroads, the Cape Town squatter camp, behind Table Mountain at South Africa's tip, where she fought to work to feed her family and live with her husband.

Besides doing portraits of the women, she also researched their backgrounds and has written brief histories on those portrayed in her portfolio.

"As some of them were banned, it was difficult to find information about them. Sometimes it was a long and laborious process as I had to write for permission to look at certain books."

Of South African whites, Williamson says, "So many whites here say, 'Wouldn't it be lovely...wouldn't it solve this country's problems...if there weren't any Africans in South Africa?'"

It is not easy to make a strong sociopolitical comment through the medium of fine art. In these prints, Sue Williamson has succeeded remarkably.

Laurie Wenzel and her husband, Jim Curtis, opened On The Wall gallery at its present location in March of 1984. The gallery, split between the main downstairs gallery and their new gallery upstairs, has a light and airy ambiance. Laurie is excited about the gallery's location. "We fell in love with the building and we're glad it is downtown," she said. "There is a good feeling about Medford's downtown area."

Recently Laurie and Jim moved to Medford from Ashland in order to be closer to their gallery. "We're not operating the gallery just for profit through the sale of art," Laurie Wenzel said. "In some ways, Medford is five to ten years behind the times and I'm interested in closing that gap by bringing important art to the area." Laurie was a volunteer curator for collections of African Art at Seattle's Art Museum.

Although both Charles Gaines' and Sue Williamson's shows will open on September 3 at On The Wall gallery in Medford, there will be a reception for the public on Wednesday, September 4, between 5 and 7 pm.

*Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland.*

KSOR GUIDE/SEP 1985/43

### **Sonnet: Speculum**

Theory transfixed our human nature;  
Neurotic, sidereal degrees - Time,  
A structure of spacial intuition  
Reveal a moving finger having writ,  
To decree in God's name, i.e. ego,  
Parameters of space and emotion,  
Paradigms of eclipses: dragon's head  
And dragon's tail. Allegorical form,  
Ephemeral symbol, harmonic mode;  
Pulsars cross-pollinate good diamonds,  
Galactic wind - modus vivendi,  
Sensible and Rational Speculum:  
O, esoteric sylph, qua lambda, O  
Hieroglyph, moon unit, infinitum.

—Carolyn Mack



## Gothic Mode

With stealthy deception  
Among shadows in chiaroscuro  
Wherein evening enters like a fugue of ravens,

While tap-rapping at beveled facets,  
Windowpanes, these ingratiating wizened branches,  
As though, ah, fearful mystery,  
Were as birds in haste and grace, sensitive  
Receptors, kind and not a curse.

A cold hand, worn, characterized by care,  
In the fine grain and half-moon cuticles,  
Wrinkles like the cold hands of the sea,  
One should trust.

Whispering across the vague air, musty breath;  
One must confide in the crone with pewter hair.  
True child of moon, and therefore,  
If there were a theft, she shall indeed  
Intuit the object,  
Hers are a vial of your tears.  
A strange foreboding,  
Moonquake racking your heart.

**Carolyn Mack**

**Carolyn Mack** lives in Bandon with two teenage sons. She is a former Southern Oregon State College student whose sonnet was inspired by a physics class dealing with outer space.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

*KSOR GUIDE/SEP 1985/45*

# ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 and 2 **Musical Theatre: Grease**  
Britt Festivals  
Peter Britt Gardens  
(503) 773-6077 **Jacksonville**
- 1 and 2 **Felt Show: Wendy Bradley, boxes, fetishes, wall peices**  
Hours: 10 am-6 pm Daily.  
The Websters, 10 Guanajuato Way  
(503) 482-9801 **Ashland**
- 1 thru 6 **Exhibit: Fish show, mixed media. Chris Schneider, Judy Howard, Cici Brown, Jill Weiss, Jim Robinson, Annabelle Stein.**  
Lithia Creek Arts  
Mon-Sat 10-5:30 pm; Sun 11-4 pm  
31 Water Street  
(503) 488-1028 **Ashland**
- 1 thru 7 **Hobart Brown, sculpture; Lisa Waters-Freiman, watercolors**  
Grants Pass Museum of Art  
Riverside Park, Tues-Sat 12-4 pm  
(503) 479-3290 **Grants Pass**
- 1 thru 9 **Exhibit: Glen Robertson, wood sculptures; Bernard Dal Mazzo, bronze sculptures; Miwako, watercolors.**  
230 Second St. Gallery  
230 Second Street, Old Town  
(503) 347-4133 **Bandon**
- 1 thru 13 **Exhibit: Raimonds Staprans, paintings (rep Maxwell Galleries, San Francisco)**  
Hanson Howard Galleries  
505 Siskiyou Boulevard  
(503) 488-2562 **Ashland**
- 1 thru Sep 29 **Elizabethan Stage, Oregon Shakespearean Festival: The Merchant of Venice, King John and All's Well That Ends Well**  
8:30 pm Tue-Sun. Box Office  
(503) 482-4331 **Ashland**
- 1 thru 30 **Exhibit: "Bards Bounty," Marilyn Briggs, fabric construction**  
Hours: Tues-Sat, 1-5 pm  
Swedenburg House, Siskiyou & Mountain  
Southern Oregon State College  
(503) 488-1341 **Ashland**
- 1 thru 30 **Exhibit: Paintings and sculpture by Guild artists**  
West Coast Professional Artists Guild  
800 Chetco Avenue  
Mon-Sat 10 am-5 pm  
(503) 469-4413 **Brookings**



Philip Davidson and Jeanne Paulsen in "An Enemy of the People".

- 1 thru 30 **Exhibit: Member Show**  
Pacific Folk & Fine Arts Gallery  
Jackson Street & Hwy 101  
11 am-5 pm Wed-Mon  
(503) 332-2512 **Port Orford**
- 1 thru Oct 27 **Play: An Enemy of the People. Angus Bowmer Theatre**  
Oregon Shakespearean Festival  
8:30 pm Tue-Sun. Box Office:  
(503) 482-4331 **Ashland**
- 1 thru Oct **Exhibit: Paintings, Prints, Drawings on Shakespeare theme. Gallery talks daily 10 am; 1 pm "Shakespeare & the Seven Deadly Sins" and "Legality vs Morality."**  
10-6 Daily & 7-9 pm Mon; closed Tues.  
Shakespeare Art Museum  
406 B St (between 3rd & 4th)  
(503) 488-0332 **Ashland**
- 3 thru 30 **Exhibit: Charles Gaines, systems-generated images; Sue Williamson, portraits.**  
Reception: Wed, Sep 4, 5-7 pm  
Hours: Tues-Fri 10-5:30, Sat 10-4  
On The Wall Gallery  
217 E. Main St.  
(503) 773-1012 **Medford**
- 4 **Workshop: Pine Needle Basket Weaving by Brigitte Gesickl.**  
10 am-3 pm. The Websters,  
10 Guanajuato Way  
Pre-registration required. Phone:  
(503) 482-9801 **Ashland**
- 5 thru 7 **South Coast Multi-Image Festival, 4th Annual competition, showings, exhibits & workshops.**  
Thurs 7-9 pm; Fri-Sat 9 am-9 pm  
Prosper Hall on the campus of  
Southwestern Oregon Community College  
(503) 888-2525 **Coos Bay/North Bend**



- 5 thru 28 Exhibit: **George Johanson mixed media paintings & drawings**  
 Reception: Sep 5, 6-8 pm  
 Rogue Gallery, 40 S. Bartlett  
 10 am-5 pm Mon-Sat  
 (503) 772-8118 **Medford**

- 16 Play: **Fiddler on the Roof**  
 by the Bandon Playhouse  
 7:30 pm. Harbor Hall  
 210 West Second Street, Old Town  
 (503) 347-9712 **Bandon**

- 6 thru 29 Exhibit: **Lary Graves & Paul Rothenstein, sculpture**  
 10 am-6 pm daily  
 Umpqua Valley Art Center  
 1624 W. Harvard Blvd.  
 (503) 672-2532 **Roseburg**

- 6 thru 29 Exhibit: **Museum Instructors**  
 Hours: Tue-Sun 12-4 pm  
 Coos Art Museum, 235 Anderson Ave.  
 (503) 267-3901 **Coos Bay**

- 8 Chamber Music Concert:  
 Larry Stubson, violin; Judy Bjorlie,  
 violincello; Eda Jameson, piano. 7 pm  
 First Presbyterian Church  
 Siskiyou Boulevard at Walker  
 (503) 482-3536 **Ashland**

- 9 Concert: **Amanda McBroom**  
 (composer of *The Rose*)  
 8 pm. Angus Bowmer Theatre  
 Oregon Shakespearean Festival  
 (503) 482-4331 **Ashland**

- 9 Meeting: **Umpqua Valley Writer's Assn**, 2 pm  
 Umpqua Valley Arts Center  
 1624 W. Harvard Blvd.  
 (503) 672-2532 **Roseburg**

- 10 thru 28 Exhibit: **Robert Alston, paintings; Tom Knudsen, drawings and sculpture**. Tue-Sat 12-4 pm  
 Grants Pass Museum of Art



*Amanda McBroom*

located in Riverside Park  
 (503) 479-3290 **Grants Pass**

- 12 Book Discussion Group  
 5:15-6:15 pm, Sponsor: Douglas County  
 Library (group chooses book)  
 (503) 440-4310 **Roseburg**

- 13 14, 15, 20, 21, 22, 27, 28 Musical:  
*Rising Stars* by the Dolphin Players  
 On Broadway Theater, 226 So. Broadway  
 Call for show times (Sun matinees also)  
 (503) 269-2501 **Coos Bay**

- 13 thru Oct 5 Exhibit: **Wearable Arts created by 20 artists**  
 Reception: Fri, Sep 13, 5:30-7:30 pm  
 Lithia Creek Arts  
 Mon-Sat 10-5:30 pm; Sun 11-4  
 31 Water Street  
 (503) 488-1028 **Ashland**

- 14 Junior Music Festival Concert  
 Marisa Franklin, piano; David Works,  
 tenor; Tony Garrett, soprano; Christi  
 Lichti, flute; Becky Purdom, flute.

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First Presbyterian Church  
Siskiyou Boulevard at Walker  
(503) 482-3536 **Ashland**

- 14 thru Oct 11 Exhibit: Sandra Gullikson, drawings; Annie Dempsey, soft sculpture.**  
Hanson Howard Galleries  
505 Siskiyou Blvd.  
(503) 488-2562 **Ashland**
- 15 Meeting: Watercolor Society**  
2 pm. Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**
- 15 Concert: Katherine Gordon, soprano; Doris Sjolund, piano**  
7 pm, First Presbyterian Church  
Siskiyou Boulevard at Walker  
(503) 482-3536 **Ashland**
- 16 Jury Day** Accepting fiber art work,  
10 am-6 pm. The Websters  
10 Guanajuato Way  
(503) 482-9801 **Ashland**
- 17 thru Oct 12 Exhibit: Spinning & Weaving Instructors' Show**  
The Websters, 10 Guanajuato Way  
(503) 482-9801 **Ashland**
- 17 thru Oct 27 Play reopens: *Crimes of the Heart***  
8:30 pm. Angus Bowmer Theatre  
Oregon Shakespearean Festival  
(503) 482-4331 **Ashland**
- 18 Books and Bagels**  
12:15 pm in the Library  
Umpqua Community College  
(503) 440-4600 **Roseburg**
- 20 Movie: *Witness for the Prosecution***  
8 pm Harbor Hall  
210 West Second Street, Old Town  
(503) 347-9712 **Bandon**
- 21 Exhibit: Trina Badarak, jewelry; Janice Powenski, weavings; Nancy Guisti, raku vessels.**  
Reception: Sat, Sep 21, 6-8 pm  
230 Second Street Gallery  
230 Second St. Old Town Bandon  
(503) 347-4133 **Bandon**
- 22 Concert: Eda Jameson, piano**  
7 pm. First Presbyterian Church  
Siskiyou Boulevard at Walker  
(503) 482-3536 **Ashland**
- 25 Book and Breakfast 6:30 am**  
Sponsor: Douglas County Library  
Douglas County Justice Hall Cafeteria  
(503) 440-4310 **Roseburg**
- 25 Workshop: Australian Locker-Hooking by Dona Zimmerman.**  
7-9:30 pm The Websters  
10 Guanajuato Way. Pre-registration:  
(503) 482-9801 **Ashland**

- 26 Umpqua Valley Weavers Guild**  
10 am, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**
- 28 Workshop: Dyeing with acid on wool by Molly Hanner & Dona Zimmerman** 10 am-4 pm  
The Websters, 10 Guanajuato Way  
Pre-registration required. Phone:  
(503) 482-9801 **Ashland**
- 29 Concert: Sherril Kannasto, flute**  
7 pm. First Presbyterian Church  
Siskiyou Boulevard at Walker  
(503) 482-3536 **Ashland**

#### **Exhibit Application Deadlines**

- 20 Paintings & prints by Oregon & Washington artists, November show**  
Juror: Francis J. Newton, former director, Portland Art Museum. Cash awards. No entry fee. Hanging fee, \$15, for artists with selected works.  
Prospectus & entry form: SASE to:  
Paintings & Prints, Coos Art Museum  
235 Anderson Av, Coos Bay, OR 97420
- Oct 1 All media & styles of fine arts. Individuals & group exhibits for 1986-87**  
Application at (503) 479-3290 or SASE to Grants Pass Museum of Art  
P.O.Box 966, Grants Pass, OR 97526



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#### **Guide Arts Events Deadlines**

October Issue: August 28  
November Issue: September 25  
Mail To: Arts Events, KSOR Guide  
1250 Siskiyou Blvd, Ashland, OR 97520

**Calendar of the Arts Broadcast**  
Items should be mailed well in advance to permit several days of announcements prior to the event.  
Mail to: KSOR Calendar of the Arts  
1250 Siskiyou Blvd, Ashland, OR 97520



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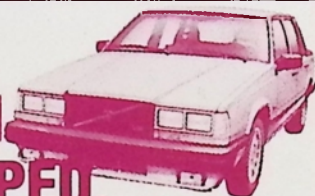
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